

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK · BALTIMORE, MARYLAND

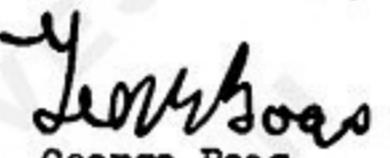
1 May 1939

Dear Mrs. Halpert,

I am sorry not to have answered your letter of the 22d before this time, but we had to communicate with Mr. Cheek, the new director. He is definitely interested, but has given no final answer as yet. If you have not sold the Kumiyoshi, do not hesitate to do so. Museums are horrible procrastinators, as you know, and you may miss a sale. After all there will always be something else we can buy with our money.

With best regards, I remain

Yours very sincerely,

  
George Boas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# BUCHHOLZ GALLERY

CURT VALENTIN

Phone 5-9320

32 East 57th Street

New York

May 1, 1939

Mrs. Edita G. Halpert  
Downtown Gallery  
113 West Thirteenth Street  
New York, New York

Dear Mrs. Halpert:

Budworth and Company will call  
around May tenth for the head which you have  
been kind enough to lend for the exhibition  
of the Art Club in Chicago of the work of  
Wilhem Leimbruck.

Would you kindly let me know the  
sales and insurance prices of this piece.

Sincerely yours,

*Curt Valentin*

CV:JG

Curt Valentin

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ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

bought  
650  
May 1, 1939.

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Dear Mrs. Haerpert,

Congratulations on the Harnett show!  
I'm very disappointed not to see it intact but I shall have the pleasure of seeing copies of the pictures next week I hope. I'm arriving Monday the eighth and will make a trip to #113 as soon as possible.

It was very kind of you to reserve after flight & strings and I'm looking forward with a great deal of interest to seeing it with best regards.

Sincerely,

Robert Tannahill

# THE WHYTE GALLERY

M. DONALD WHYTE, Director

1707 H STREET N. W.

WASHINGTON, D. C.

Telephone: Republic 1042

Cable: "WHYTE, WASHINGTON"

May 1st, 1939.

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

I rejoice to hear that you are doing so well with the Harnetts. I omitted to wish you luck in my last, rather agitated letter; but it would appear that you did not in the least need any prayers for success! I heartily congratulate you on your courageous 'scoop', and am greatly looking forward to having my Eye Fooled on my visit to your gallery next Thursday, the 4th, when I shall return to you the material you so kindly lent to the "Fantasy" show, as well as that lent to the Folk Festival exhibit - provided we can get it all in the wagon.

The entire Whyte clan has been in a complete state of F.F.F. (Folk Festival Ferment) during the past week. Thanks be, all is over: the glamour and the flouting dies, the Major and Miss Knott (dis-Organizers of the whole caboodle) depart, and there is again 'dumb union' under sycamore and cherry... pace Mr. Kipling... The show was unpacked and hung by myself, and very imposing and instructive it looked, if I says so as shouldn't. My swelling pride was hardly damped by our second visitor, a teeming matron, in the Biblical sense, with a swarm of children about her, who exclaimed: "Horrible! Hideous! I wouldn't put those things in my kitchen!" I doubt whether

that was any denigration - most servants in this country are far more sophisticated than their masters.

Your letter concerning the Hicks was most welcome, and I <sup>/profit/</sup> greatly appreciate your sacrifice of a potential larger sum in order to tempt Mr. Phillips to place it in his collection. I do not think that you will lose in the long run; as you probably know, he has only one painting of the 'folk' category, and this might well be the nucleus of a fine collection. Both he and Mrs. Phillips were in the gallery this evening, and she was as enthusiastic as he over the Hicks. I showed him the photographs you sent me; but he had himself shown the other 'Kingdom' at his gallery, and said that it was not as fine, which indeed seems true. I told him the good news about the price and possibility of extended credit, which helped matters considerably. He pointed out some cracking and peeling in the figure of the bear, and thought that there would be more luminosity in the sky if it were cleaned. I replied that it was in exceptional condition for its age, but that I would take it back to you for a verdict, which he agreed to. However, he will not definitely commit himself to buying until he can approve it in his gallery. In my judgement, he is now a 90% certain customer.

The Fantasy show has evoked much comment: the Intelligent Ones have been highly appreciative, and the Noi Polloi baffled and exasperated - so much of this 'modernistic' trash is old, and therefore beyond the pale of criticism! Miss Lechlin has preened her bedraggled tail-feathers to deliver a broadside straight from the Parson's Nose: I enclose the cutting of her cackle for your edification.

More news on Thursday, and meanwhile best wishes and regards.

Yours very sincerely,

M. Donald Whyte.

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30 ROCKEFELLER PLAZA  
ROCKEFELLER CENTER  
NEW YORK

May 2, 1939

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

*Colonial*  
*11 mo*

Dear Mrs. Halpert:

Thank you for your letter of April 24th.

I am enclosing herewith a memorandum from Mr. Cogar about the material which you sent me which would seem to indicate that we would not be interested in its purchase. I am also returning the photographs to you, and thank you for calling this to our attention.

Sincerely yours,

*Kenneth Chorley*  
Kenneth Chorley

42  
Enc.

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# THE INSTITUTE OF MODERN ART

*formerly THE BOSTON MUSEUM OF MODERN ART*

270 DARTMOUTH ST.

BOSTON MASSACHUSETTS

KENmore 5688

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*Gallery Manager*  
DOROTHEA HILT

May 2, 1939

Mrs. Edith G. Halbert  
The Downtown Gallery  
113 West 13th Street  
New York

Dear Mrs. Halbert:

I had so great a variety of comparatively unrelated details to cope with while we were preparing for our recent Modern Arts Ball that, to save time during that rush period, I asked my secretary to acknowledge our receipt of your agreement to take advertising space in our program and also the advertising copy that came later.

Now that the smoke has cleared, I am anxious, first, to thank you for your assistance and, second, to apologize for what may have seemed to be my casualness. I want to emphasize the fact that all of us appreciate your interest.

The season that is just closing has been successful for us, and we are again, as in the past, conspicuously indebted to the New York Galleries, so many of which have been so generous.

If I top off this letter of thanks by enclosing a bill, I hope that you will not believe me to be any less

Sincerely yours,

*Thomas N. Metcalf*  
Chairman of the Ball Committee

TNM:few

Enc.

CARL  
BREDEMEIER  
GALLERY

140  
DELAWARE  
AVENUE  
BUFFALO  
N.Y.



PRINTS  
PAINTINGS  
REPRODUCTIONS  
HAND MADE FRAMES

PHONE  
WA 6062

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Dear Mr. Hart -

I am returning to you  
by express today the remaining six  
prints and two Passion water colors -  
Buffalo is limited to a few who  
are interested in modern art and still  
few who care to buy so it is rather  
a question if I take over this gallery  
again until fall - but it is an  
art town so absorbing I rather  
like to give it up -

Thank you again for your

kind assistance -

Sincerely

Amelia Johnson

May 4<sup>th</sup> 39

CARL  
BREDEMEIER  
GALLERY

140  
DELAWARE  
AVENUE  
BUFFALO  
N.Y.



PRINTS  
PAINTINGS  
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Prints

Teine -	Spring -	20.00
Goldthwaite -	Her Daughter	15.00
Hart.	Gambler	40.00
	Haiti Market.	18.00
	Tea Garden Fog	12.00
	Uncle Tom	22.00
Pascin - W. e		75.00
W. e		125.00

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MARIA PETER, Jr.

MARIA MARC PETER, Jr.

JAMES G. SHERMAN

*Gallery Manager*  
DOROTHEA HOLT

May 4, 1939

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
11<sup>th</sup> West 13th Street  
New York City, N. Y.

Dear Mrs. Halpert,

Our shipper, McBride, will call at your  
gallery on Tuesday, May 9, for the following  
pictures:

Jack Levine - "Street Scene"  
insurance valuation - \$200.00 ✓

Charles Sheeler - "New Haven"  
insurance valuation - \$1500.00 ✓

Niles Spencer - "Bristol Harbor"  
insurance valuation - \$350.00 ✓

to be included in our Contemporary New Eng-  
land Oil Painting Exhibition, May 17 through  
September 4.

We have attended to the insurance cov-  
erage as requested both for transportation  
and during exhibition.

Will you kindly have Bernard Kerfoot's  
"Summer in Ogunquit" sent to us directly from  
the Corcoran Gallery express collect. We ad-  
vise insuring it from there for \$300.00 to be  
certain of careful handling and we will cover  
it for \$2000.00 here at the same time, and,  
of course, during the exhibition and its re-  
turn to you.

We hope to have all the pictures here by  
May 10. Hoping this arrangement is agreeable  
to you, I remain

Very sincerely yours,

*Wm. G. Russell Allen*  
Chairman of the  
Executive Committee

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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May 6th, 1939

Mrs. Davis Dunbar  
Carl Bredemeier Gallery  
140 Delaware Avenue  
Buffalo, New York

Dear Mrs. Dunbar:

This is to acknowledge receipt of the prints and water-colors enumerated in your list. This straightens out our consignment entirely.

I hope that you will continue your interest in the gallery with the realization that it is a long but worthwhile struggle.

Sincerely yours,

EGH:sr

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May 6th, 1939

Mr. William G. Russell Allen  
Chairman of the Executive Committee  
The Institute of Modern Art  
Boston, Mass.

Dear Mr. Allen:

As suggested by you, I wrote to Mr. Minnegerode of the Corcoran Gallery urging that he ship the Karfiol painting immediately by express with \$300 insurance valuation.

Sincerely yours,

EGH:ar

May 6, 1939

Mr. John Lee Clarke, Jr.  
Director, Springfield Art Museum  
Springfield, Mass.

Dear Mr. Clarke:

The two extra catalogues and the clippings I was able to obtain in the neighborhood, are enclosed with the painting. You have no doubt the Springfield Republican and can obtain the New Yorker and the Pictures on Exhibit. When the clipping bureau sends these, I shall forward them on to you, if you do not succeed in finding them.

As is evident, the Harnett show has been a tremendous success from every point of view. What pleased me most, was the enthusiasm of the artists who returned several times to study the extraordinary canvases. The "Emblems of Peace", certainly led in popularity and we had numerous inquiries from would be buyers. Many of the available Harnetts were placed in excellent collections, and I hope to locate some more canvases as a result of the publicity. As a matter of fact, several have turned up and others are being brought in next week. Since the exhibition closed today, these will not be shown publicly, but I am thrilled to replace some of the pictures sold as I began to feel forlorn at the thought of being Harnett-less.

You and Mr. Shean should be mighty pleased, and the trustees should be very proud of you. Before the end of the month, Harnett will be represented in a number of museums, but few can compete with you. Did you know that Mr. Abbott acquired "II" for Smith College? Needless to say, I am most grateful to you for your cooperation. "Emblems of Peace", not only added to the show, but practically made it. Even Pierre Roy was overwhelmed with it. Many thanks! The painting will be shipped on Monday.

Sincerely yours,

P.S. I am sending you both frames, the new one with my compliments.

**CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH PENNSYLVANIA**

**HOMER SAINT GAUDENS  
DIRECTOR**

**May 8, 1939**

**Mrs. Edith G. Halpert  
Downtown Gallery  
113 West 13th Street  
New York, New York**

**Dear Mrs. Halpert:**

**We are concerned about Charles Sheeler's representation in the 1939 International. We usually have difficulty in obtaining a picture.**

**I understand that Edsel Ford has a very good one. No doubt you can tell me all about it. If this particular one is not to be in the exhibition at the Museum of Modern Art, do you think Mr. Sheeler would have any feeling about our attempting to borrow it? We want him in the exhibition, and any suggestions you might have as to how we can get a canvas or where we might borrow one would be appreciated.**

**Faithfully yours,**



**John O'Connor, Jr.  
Assistant Director**

**O'C:G**

Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

May 9, 1939

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Mr. Chorley has asked me to tell you that the fee of \$250. which you suggested for the preparation and supervision of a catalogue on Mrs. Rockefeller's collection of American Folk Art is entirely acceptable. Will you please go right ahead with the preliminary work on this basis.

You have had so much experience in getting out these catalogues that I feel it would be better for you to develop sample dummies embodying all that we could properly in such a catalogue that would sell at 25¢ per copy. I should imagine the first printing would run to 3000 or not more than 5000 copies and you might obtain quotations on this basis or on some other quantity if it is more practical from your standpoint. Our handbooks measure  $5\frac{1}{4}$  by  $7\frac{1}{2}$  inches and while there are decided advantages in uniformity, I am not sure that this will be the best size for you to work with. It seems to me that there ought to be a generous number of illustrations and possibly you have cuts that have already been made that would be suitable for the layout in this new catalogue.

Mr. Chorley has asked Mr. Goodwin, Mr. Cogar and myself to work on details of the catalogue with you here and we would appreciate your sending us suggested dummy with estimates of printing cost. Please let me know if we can be of any assistance to you in the meantime.

With kindest regards,

Sincerely yours,

*B. W. Norton*  
B. W. Norton

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Original sketch is executed  
by George Washington C.

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Baltimore, U.S.A.

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Downtown Gallery, Inc.,  
113 W. 13th St.,  
New York City, N. Y.

Gentlemen:

We recently have noted a great interest  
in the work of William M. Harnett and understand  
that you are to give an exhibition of his work  
in the near future. One of our clients has a very  
fine example of the work of this artist and if you  
are interested, I might be able to send it for  
the exhibition.

Sincerely yours,

THE PURCELL GALLERIES.

*H. C. Purcell*

WRP:HVK

# The DECORATORS CLUB *Inc.*

745 FIFTH AVENUE, AT 57TH STREET • TELEPHONE WICKERSHAM 2-6055 • NEW YORK, N. Y.

May 10, 1939

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Mr. Yasuo Kuniyoshi  
115 West 11 Street  
New York, New York

Dear Mr. Kuniyoshi:

We are planning a two weeks exhibition of paintings called "New York, 1939", to open May 23 to June 3, and would appreciate it greatly if you would let us hang one of your canvases in the show.

As our opening will be on Tuesday, May 23, from 5 to 7 o'clock, we would like your painting in the gallery by Saturday, May 20.

I trust that we may hear from you as soon as convenient that you will be among the artists showing in this group.

Very cordially yours,

*Waller Freeman*

Waller Freeman  
Chairman of the  
Exhibition Committee

Wf:HH

BLANCHE SMILY, Executive Secretary

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SPRINGFIELD, MASSACHUSETTS**

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May 13, 1959

**Mrs. Edith Gerger Halpert, Director  
The Downtown Gallery  
115 West 13th Street  
New York City**

Dear Mrs. Halpert:

The Harnett is back again and in perfect condition. It certainly was nice of you to send the frame that you used on it back here for I think it is a much improved picture this new way. The publicity will be no end of help as there were many articles in the New York papers which we did not get.

With all best wishes to you, I am,

Sincerely yours,

*John Lee Clarke, Jr.*  
Director

JLC.g

ART IN AMERICA AND ELSEWHERE  
AN ILLUSTRATED QUARTERLY MAGAZINE

FREDERIC FAIRCHILD SHERMAN, *Editor*  
JEAN LIPMAN, *Associate Editor*

BOX 99, WESTPORT, CONN.

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May 15

Dear Mrs. Halpert -  
We have not yet received your short illustrated review of the N. Y. Historical Society Folk Art exhibit. We must have it within the next few days if it is to be used in the next issue of Art in America.

Thank you for your trouble -

Sincerely -

Jean Lipman  
Hammondale

Conn.

nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15, 1939

Mr. Waller Freeman  
The Decorators Club  
745 Fifth Avenue  
New York, N. Y.

Dear Mr. Freeman:

Mr. Kuniyoshi has referred your letter to us, as we are agents for his work.

In our collection of Kuniyoshi paintings, there is no example which would fit into the category of "New York, 1939", as he has painted no street scenes. If some other subject would suit, please get in touch with us, indicating what insurance arrangements you have, etc..

Sincerely yours,

FRIENDS' CENTRAL SCHOOL  
SIXTY-EIGHTH STREET AND CITY LINE  
OVERBROOK, PENNSYLVANIA

BARCLAY L. JONES, PH. D.  
PRINCIPAL

May 15-1939

Mrs. Edith Halpert  
The Downtown Gallery  
113 W. 13<sup>th</sup> St - N.Y.

Dear Mrs. Halpert:

I have been particularly interested the William Schenck show held recently in your gallery - especially in the medium and materials used in his work.

Several years ago one of the our school's patrons presented us with a painting - framed and almost identical in subject as the one with the violin - letter and piece of music that was reproduced in the last issue of the Art Digest. A great tragedy happened to our painting. It had been placed on the floor for some purpose while one of the music studios was being re-arranged and while there a door was slammed against it and the painting broken in many pieces. This

FRIENDS' CENTRAL SCHOOL  
SIXTY-EIGHTH STREET AND CITY LINE  
OVERBROOK, PENNSYLVANIA

BARCLAY L. JONES, PH. D.  
PRINCIPAL

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happened during my absence from the school. My question then - of course - did William Deneau ever paint on glass? I am truly disturbed over our loss as it was a painting that I admired extremely.

Please - if it is not too much trouble - tell me what you think about this. One of the janitors removed the broken glass and not a fragment was left for us to trace. We have the large oak frame with the hinges that is the same as the one reproduced. What a tragedy!

Yours very sincerely -

Johnson Pittman

P. S. The janitor said the painting was on glass - absolutely. It always appeared to me as if it had been painted on a wooden panel. The painting of course - did have glass.

May 15, 1939

Mr. W. R. Purnell  
407 North Charles Street  
Baltimore, Md.

Dear Mr. Purnell:

Thank you for your letter offering to obtain for our  
exhibition a Harnett painting belonging to one of your  
clients.

The Harnett show closed on May 6th, and all the loans  
have already been returned. However, since we are plan-  
ning to publish a catalogue of his complete work some  
time in the future, we are interested in locating all  
the Harnett pictures known. Is it possible to obtain  
a photograph of the example mentioned by you? Please  
let me know.

Sincerely yours,

May 15, 1939

Mr. Lloyd Goodrich  
Whitney Museum of American Art  
10 East 8 Street  
New York, N. Y.

Dear Mr. Goodrich:

The enclosed is a rough copy of the Tuchfarber booklet. In a few days, a professional typist will send you a better looking copy. I rushed this as the owner of the scrap book had arranged to call for his property on Saturday.

However, we succeeded in acquiring both the painting and the book after considerable discussion and haggling. There is so much important reference material in the book that we are delighted to have it. Many pictures are illustrated and others are described. In addition, the ~~Harnett~~ interview sheds much light on his approach to painting.

If you should have occasion to refer to the book, it will be available to you - together with the data I have obtained during my sketchy research. I do hope that you will add a monograph on Harnett to the valuable work you have done on American artists.

Sincerely yours,

C  
O  
P  
Y

HELENE B. MELIN  
Antiques

312 Morris Ave., Spring Lake, New Jersey  
3 Doors West U. S. Post Office

May 16-1939

Mr. A. Boyer Dear Sir:

Enclosed find photograph of "Primitive" Painting, concerning which I spoke to you about on the telephone. The size of painting is 54 inches long-36 inches wide, framed in old gilt-6 in. deep.

The background in shades of green--trees, clouds etc. The girls are blue eyed dark haired.

One dressed in "Mauve" colored dress (sort of pinkish lavender) white pantaloons, beautifully lace and embroidery trimmed; blue slippers and wreath in hand of roses and green leaves.

The other in white dress. Mauve bows on dress and in hair--pinkish slippers. The whole picture is very pleasing and unusually fine. I shall greatly appreciate all efforts you put forth on my behalf in placing the above in the setting it belongs. Price \$125.00

May I hope for an early and favorable reply.

Sincerely,

(Signed) Carl U. Melin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1939

Hi - In America  
Miss Jean Lipman  
Cannondale, Conn.

Dear Miss Lipman:

Your letter of the 15th rather surprised me, as I had written to you on April 16th, regretfully withdrawing my promise to prepare an article on the Kadelman collection at the New York Historical Society, for the time being. Evidently, the letter was lost in transit.

I explained to you, in the letter referred to, that a situation had arisen which would make it embarrassing to do anything about the collection at present. Certain complications, which may be cleared up shortly, would make such an article impossible. I am very eager to write about it, and if you are still interested, shall do so as soon as the matter is cleared up. This all sounds very vague, I know, but I was asked to consider the information confidential, and shall ask you to do likewise, please.

Incidentally, there is no catalogue as yet, and it would be clumsy for anyone to make specific mention of the items on view unless Mr. Kadelman's own references could be used, etc..

When you are in the city, and care to 'phone me, perhaps I can go into further detail with you. I should very much like to explain why I failed you. I am sure you would understand.

Sincerely yours,

May 17th, 1939

Mr. B. V. Norton  
Colonial Williamsburg, Inc.  
Williamsburg, Va.

- 1 -

ACT 101. 11. 4. The

Dear Mr. Norton: Thank you for your letter. I hope this finds you well.  
Thank you for your letter. .4500

I have already arranged for dummies with our printer and expect them within a day or two. Only three sizes were selected for your consideration and we can discuss these details latter.

Miss Robinson was good enough to furnish me with a catalog of the items in Paradise House. This may not be complete but it gives me sufficient material to start on before final checking. If it is at all possible to have this material to in Williamsburg, I would suggest a complete list of the pictures and sculptures in their present arrangement to make certain that all the items are included. It could thus eliminate any additional trips and expense in personal checking.

Would you be good enough to send me several of your booklets so that I may have something to follow. Personally I think in arranging a catalog, the smaller the format the more costly the booklet becomes as so much margin space is wasted. However, I shall be very glad to follow your wishes in the matter.

I hope to have summaries ready for you by the end of next week with the detailed outline before going on with the job.

In arranging for estimates with the printer, I suggested getting three sets of booklets showing a variety of papers and covers. I should like to use a dull coated stock throughout the booklet as that type of paper is ideal for cuts and for type. On

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Mr. B. L. Norton

-2-

5/17/39

“...if it is possible, as far as possible, to get rid of the  
whole of the old system of government.”

the other hand since it is more expensive than the white gloss stock I shall have estimates on both.

Yours very sincerely yours, John W. Jordan  
John W. Jordan

EGH:sr

• 42,081.0 42,002.0 91 390 000 37,197 1,10 1,122

وَلِلَّهِ الْحَمْدُ لِمَنْ يَرَى فِي الْأَرْضِ أَكْبَرُ وَلِلَّهِ الْحَمْدُ لِمَنْ يَرَى فِي السَّمَاوَاتِ أَكْبَرُ

1,782,015.00 in the estate of the 100,000,000 in  
a lifetime collection to the new library, 100,000,000  
over 60 years, a sum of 1,782,015.00 in the library  
and 22,000,000.00 more to the library. The  
new library will be built in the new building.

*Edith Gregor Halpert*

1951

May 17, 1999

Mr. Carl Lindborg  
5000 Pembroke Avenue  
Lansdowne, Ia.

Dear Mr. Lindborg:

I have just received word from Mr. Boyer of the Mellon Galleries, that he is sending back to me a group of paintings we loaned him for exhibition. These are being delivered by truck on Thursday.

It occurred to me that you might ask him to include the portrait of the "Three Children" in the painting on velvet, in this delivery. It will require no packing on your part and will expedite matters. It so happens that a client wrote to us about a prospective visit on Friday and I should like to have as many new items as I can to show him, since he has seen practically our entire collection. If you have any other material of this type, please include it also as there is a very good chance of making a sale to this man who is forming a large collection as a memorial to his mother.

In the meantime, I am writing to the museum director regarding the Ryder and shall let you know definitely whether he will be in this coming Monday or whether I will have to remain in town the following Monday for his visit. He is not interested in folk art and the two matters are entirely separate. I am writing to Mr. Boyer to confirm my request to have the two pictures included.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

May 17th 1939

Mr. Hobson Pittman  
Friends' Central School  
68th Street and City Line  
Overbrook, Pa.

Dear Mr. Pittman:

I am enclosing a booklet of the Harnett exhibition which  
illustrates the original painting of the violin and contains  
the chromolithograph of the same subject owned by  
the Whitney Museum of American Art.

I am quite convinced that the picture you refer to in your  
letter was the chromolithograph. The same picture has  
been made by a number of usual people. As the picture  
was so perfect — marked with so much art, class. In  
case these the class was put on the picture. The  
warmth on the print was still, showing the impression  
of a painting, on glass. We have had several of these  
different ones as original paintings of large and great  
merit, in convincing the original artist, the prints.  
by reproducing the same we could see the picture at the  
bottom reading "chromolithograph published by W. H. G.  
Hobson, Cincinnati Exhibit".

At present we have one of these chromolithographs in our possession  
and if you are in New York you might look at it but do  
not consider yourself. There was only one painting of this  
subject and that belongs to Mr. Williams in Cincinnati.

Very sincerely yours,

E.G.H.:sr  
E.G.H.:sr

May 17, 1939

Mr. Nelson Rockefeller  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

You may have heard the persistent rumors regarding the possible dissolution of the Federal Art Projects as an unimportant part of the WPA program. Although I have no connection with it, I feel - like many others - that the Project has been the greatest single factor nationally in developing the present high quality and enthusiasm in native art. I feel, too, that it would be a great tragedy to kill this remarkable impetus - to say nothing of the many artists throughout the country who would be homeless and hungry.

Early next week, the Congressional Committee will meet for final discussion regarding the art projects. Of course, those directly concerned will put up a fight to convince the Committee that the Project must continue. However, there are no politicians in the art group, and most congressmen find no voting returns among the "long-haired dreamers". Mr. Cahill as director of the Federal Art Project will hardly be an effective witness (if he is to appear) with his personal and official interest in the project. The sum involved is so small relatively in the large WPA program, but it will be hard to convince the Committee that this country is getting back much more than the investment as proved by the extraordinary results in the Easel, the Mural, Sculpture, Index of America Design (one of the greatest contributions in our history), the Teaching and the Federal Gallery projects. I am sure that Mr. Roosevelt's address for the historic Museum of Modern Art opening had very little effect on congressmen, although the President expressed what all cultured Americans felt.

I am writing to you only because the cause is so vital that I take courage to make this plea. Cultural America and even official America know what the Rockefeller family has contributed to the aesthetic development (to say nothing of others) in this country. I have been a personal witness to the humane as well as aesthetic interest expressed by you in concrete form, quietly, unobtrusively, but oh, how effectively. I feel certain that you are the one person who can save art in America by writing a letter to Mr. Edward T. Taylor, Chairman of the Subcommittee on the WPA of the House Appropriations Committee.

If you will do this, merely to state your interest in what the Project has accomplished, in the fine work produced by its artists some of whom are represented in your collection - Bennett, Breinin, Fenelle, Guglielmi, Prestopino, Lewandowski - it would be most effective. The fact that you chose an ex-WPA artist, Rainey Bennett for the Venezuela job, is also significant of the quality produced by the project. None of these artists could possibly have achieved the standard of work and the rapid recognition if not for the project. It is also important that in the present exhibition of American art at the World's Fair, so many of the paintings are by WPA artists - and that the Museum of Modern Art in its purchase of nine pictures from that exhibition, chose six by WPA boys.

In the event that you are willing to write to the Subcommittee, I can give you more information which will have bearing on the matter.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bennett went off, the happiest young man in all America. It is a splendid opportunity for a young artist, and I am sure that your faith in him will be justified. You will set a precedent in this job, which will have great influence in raising the standard in the commercial world. Many thanks for your work in the art world - and congratulations on the Museum. It is a great monument to culture!

Sincerely yours,

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Sincerely yours,

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ART IN AMERICA AND ELSEWHERE  
AN ILLUSTRATED QUARTERLY MAGAZINE

FREDERIC FAIRCHILD SHERMAN, *Editor*  
JEAN LAPMAN, *Associate Editor*

BOX 524, WESTPORT, CONN.

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May 10, 1939

Dear Mrs. Haigis,

I had not received your first letter. I understand perfectly about the article - do not give it a tragedy!

We will be very glad to have a short article on the Nashua man in the magazine. Do not over-emphasize the matter. You expect news in the near future.

Please, you not your consideration in this matter.

Very sincerely,  
Jean Lapman



# Colonial Williamsburg

**INCORPORATED**

Williamsburg, Virginia

May 18, 1939

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I am sending you a copy of a letter from Mr. Carl Melin, and a photograph of a portrait which he wishes to sell.

I thought, perhaps, you might be interested in this.

Very truly yours,  
*James L. Cogar*  
James L. Cogar

8.18  
Enc.

May 18, 1939

Mrs. Charles B. Goodspeed  
2430 Lakeview Drive  
Chicago, Illinois

Dear Mrs. Goodspeed:

As I advised you during our telephone conversation, we shall be glad to cooperate with you in arranging an exhibition of Paintings by William M. Harnett at the Chicago Arts Club. In addition to the paintings we had in our show, there are several others which turned up as a result of the tremendous reclame. Just as soon as the new acquisitions are cleaned and photographed, I shall send you a complete file of photographs for your selection. Those listed in our catalogue are itemized below with their present ownerships. Three others which were allied to the exhibition and not catalogued are also itemized:

✓ TRUTH  
✓ OLD FAITHFULS  
✓ OLD BOTTLES  
✓ OLD REMINISCENCES  
✓ OLD SCRAPPS  
✓ WITH THE NY TIMES  
✓ WITH THE NY HERALD  
✓ OLD SOUVENIRS  
✓ THE OLD VIOLIN  
✓ AFTER NIGHT'S STUDY  
✓ DISCARNED THIMBLES  
✓ EMBLEMS OF PEACE  
✓ THE FAITHFUL CULT  
✓ STILL LIFE w/VIOLIN  
✓ BREAKFAST  
✓ STILL LIFE  
✓ PLAYBILL & DOLLAR BILL

NOT OWNED BY  
Mr. JO. R. COOPER, GENEVA  
Mr. ALFRED BARTH (private col)  
Mr. NELSON ROCKEFELLER  
PHILLIPS COLONIAL GALLERY  
MUSEUM OF MODERN ART  
Mr. NELSON ROCKEFELLER  
THE JOHN R. GALLERY  
Mrs. L. G. DAHLBERG  
Mr. CHARLES F. TILLARD  
DETROIT INSTITUTE OF ARTS  
SMITH COLLEGE MUSEUM  
SPRINGFIELD MUSEUM OF FINE ARTS  
RADSWORTH ATHENEUM  
WHITNEY MUSEUM OF AMERICAN ART  
Mr. CONGER GOODYEAR  
Mr. MILTON RADISH  
Mr. NELSON ROCKEFELLER

\* sold during exhibition.

The complete file of photographs will be forwarded shortly. Please let me know where you wish these addressed.

Sincerely yours,

May 18th, 1939

Mr. Edward G. Robinson  
910 North Rexford Drive  
Beverly Hills, Calif.

Dear Mr. Robinson:

For the first time in my experience I was in sympathy with the reason offered by a client for not making additional purchases. What you are doing is most commendable and I shall not send you another sales letter for a long time.

A number of people who have seen your collection have spoken with such enthusiasm about it that I decided that I should see it too. I am planning to take a flying trip to the coast starting about June 16th and hope to cover the waterfront in two weeks. My plans include a visit to Hollywood, of course, and I hope that you will ask me over to see your collection -- and you.

I promise not to ask for a job in the movies nor an introduction to Clark Gable.

My best regards.

Sincerely,

EGH:ar

Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

May 19, 1939

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Thank you for your letter of May 17th. I have just talked with Mr. Cogar and find that he is compiling a complete list of the pictures and sculptures in Mrs. Rockefeller's collection at the Ludwell-Paradise House. Inasmuch as you have made a start on this from material furnished by Miss Robinson, I suggest you go right ahead with this and then use a copy of the list which Mr. Cogar will send you when it is completed within the next few days.

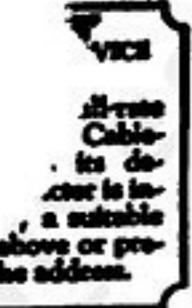
Under separate cover I am sending you copies of our present handbook to the exhibition buildings of the Restoration and the paper covered guide book. These will give you an idea of the size of publications mentioned in my previous letter and are entirely suggestive inasmuch as both the handbook and the guide book are in the process of revision.

When your dummies and preliminary material are ready for us, we should be glad to see them and if you are able to get them to Williamsburg by the end of next week, I hope very much we may have an opportunity to discuss them with Mr. Chorley while he is here.

Sincerely yours,

*B.W. Norton*  
B. W. Norton

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# WESTER UNION

R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Registered

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 14th Street, New York

NBQ20 12=NSZ NEWYORK NY 20 921A

1939 MAY 20 A.M 9 54

MRS HALPERT=

113 WEST 13 ST=

PRIER MESCUSER JE SUIS IMPECHE DE VENIR A LA CAMPAGNE

VOUS EMBRAS=

BRANCUSI

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH

JULIANA FORCE • Director



STREET • NEW YORK

HERMON MORE • Curator

May 22, 1939

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

Many thanks for the interesting  
material about the Harnett "Old Violin." I am glad  
that you now own the scrapbook on Harnett. Material  
like that is not easy to find.

Sincerely yours,

Lloyd Goodrich  
Research Curator

LG/DF

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK  
TELEPHONE, NEVINS 8-5000      CABLE ADDRESS, BROOKMUSE

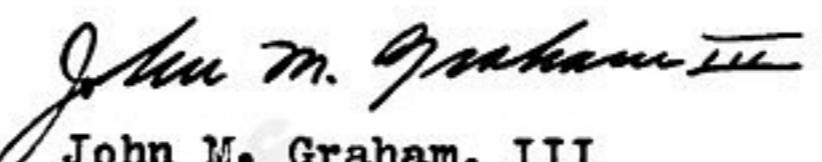
May 23, 1939

Mrs. Edith Gregor Halpert  
113 West 13th Street  
New York

My dear Mrs. Halpert:

You will find enclosed your catalogue of the Fiske Iron Works. I am very grateful to you for having lent me this catalogue as it proved a great source of information.

Sincerely yours,



John M. Graham, III  
Assistant Curator  
American Rooms

JMG:EM

Colonial Williamsburg, Incorporated  
WILLIAMSBURG, VIRGINIA

May 23, 1939

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Since writing you the other day, I have talked with Mr. Cogar about the inventory of Mrs. Rockefeller's Folk Art collection. Inasmuch as the list on which he is now working will not show the location of the various items, we feel that the enclosed list compiled as of March 24, 1939 is the one most helpful for you at the moment. Perhaps you have already received a copy of this from Miss Robinson, but at any rate, I am sending you this list because on the first seven pages you will find everything we have concerning the collection at the Ludwell-Paradise House and kitchen.

Miss Robinson has suggested that you might like to include in the catalogue the picture which Mrs. Dumbell of Providence, Rhode Island recently gave to the Restoration. This is an embroidered memorial picture depicting the death of a member of the Cushman family. The framed picture measures 21" x 21 $\frac{1}{2}$ "; the picture itself is 18" x 19 $\frac{1}{4}$ ". The inscription on the tomb reads:

Sacred to the memory  
of  
Lieut. Jacob Cushman,  
who departed this life Nov. 14th, 1802  
in the 29th year of his age.  
Believe, and look with triumph on  
the Tomb!

In going over the accompanying list one further question occurs to me. Is the catalogue to include Mrs. Rockefeller's entire collection or the collection on exhibition at the Ludwell-Paradise House? It has been my understanding that it would cover only the latter since this comprises the major portion of the collection and may be seen in one place. Perhaps you already know Mrs. Rockefeller's wishes in the matter and can let me know when you send the dummies later this week.

With kindest regards,

Sincerely yours,

  
B. W. Norton

20-250

**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
**PITTSBURGH PENNSYLVANIA**

**WOMER - SAINT GAUDENS**  
**DIRECTOR**

**May 23, 1939**

on regarding sales transactions  
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may be published 60 years after the date of sale.

**Mrs. Edith G. Halpert, Director**  
**The Downtown Gallery**  
**113 West 13th Street**  
**New York, New York**

Dear Mrs. Halpert:

I am enclosing a copy of the Carnegie Magazine for February, 1938. On page 272 you will find a reproduction of the painting, "Rondo Capriccioso," by Alfred H. Bennett. I thought this would be of interest to you because of William M. Harnett. You will notice the resemblance of this painting to Harnett's "The Old Violin."

At the time the prize was awarded to Bennett I recall that some woman in Pittsburgh said she had a colored lithograph which was exactly like the painting. As I remember it, she said that the lithograph was by a French artist, but I am not certain on that point.

Faithfully yours,



**John O'Connor, Jr.**  
**Assistant Director**

O'C:C  
Enc. - Carnegie Magazine.

May 27th, 1939

Mr. John O'Connor, Jr.  
Assistant Director  
Carnegie Institute  
Pittsburgh, Pa.

Dear Mr. O'Connor:

Thank you so much for sending me material on the  
Karfiol exhibition. I am always shocked at the remarks  
made in out of town newspapers about important works of  
art -- in spite of the many years of similar experiences.  
It would be fun to have a beauty contest in an exhibition  
of figure painting, to see what the public would select in  
the nature of the ideal figure. Thus giving the American  
public the painted beauty of the year.

I am enclosing a reproduction of Marnett's chrolo-litho-  
graph "The Old Violin". This was originally painted in  
large quantities and had excellent distribution. It cer-  
tainly seems likely that Mr. Capriccioso was familiar with  
the print.

Under separate cover I am also sending you photographs of  
several new canvases by Nicolai Likhovsky. We can arrange  
to have any one or more of these sent to the gallery for  
your exhibition if you wish.

Sincerely yours,

E.G.M.:sr  
enc.

Sent : Midsummer \$1,000.  
Hugh Collins 500.  
Still Life with self-portrait \$800.

FRANCIS WARING ROBINSON  
DEPARTMENT OF ART AND ARCHAEOLOGY  
PRINCETON UNIVERSITY  
PRINCETON, NEW JERSEY

May 25, 1939

Mrs. Samuel Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York, New York.

Dear Mrs. Halpert:

Belated thanks for the Vanderlyn photograph  
which came safely several days ago. I wish I could  
find the time to undertake a reconsideration of Pieter  
Vanderlyn and discover a few new works, or what would  
be more useful some additional information on his life  
and activities.

I enjoyed my visit with you so much that you can  
be sure I will return soon, I hope you are not closing  
for the summer before July.

The idea of doing something with William Harnett  
is still in my mind, but I fear that like Vanderlyn he  
must be put off in favor of my current problems in quite  
another field. I am at work on a catalogue of Early  
Christian gold-glass in the Vatican Library under the  
auspices of Princeton University and the Institute for  
Advanced Study. Wishing you all success with Harnett  
and thanking you for your many kindnesses, I am

Very sincerely yours,

Francis W. Robinson

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VERNON PRESS, INC.

250 WEST 49th STREET  
NEW YORK CITY

CIRCLE 6-6143

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May 25, 1939

Mrs. E. G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York, N.Y.

Dear Mrs. Halpert:

We are pleased to submit the following quotations:

Subject: WILLIAMSBURG MEMORIAL CATALOGUE

Size  $5\frac{1}{2} \times 7\frac{1}{4}$ " and 6x9"

Paper | Cover: Strathmore "Beau Brilliant" - Imperial Blue  
Inside: 80# Ivory Dull Coated.

Ink Inside - Reflex Halftone Black - Cover - White  
and Red.

Pages for size  $5\frac{1}{2} \times 7\frac{1}{4}$ " -  $56$  pp - for 6x9" - 48 pp and  
4 pp cover.

Finishing Side Stitched with Overhanged Cover.

Packing In Cartons for shipment by Railway Express Co.  
"Collect".

Price	3000 Copies - Size $5\frac{1}{2} \times 7\frac{1}{4}$ ".....	\$360.00
	3000 " " 6x9" .....	330.00
	5000 " " $5\frac{1}{2} \times 7\frac{1}{4}$ ".....	480.00
	5000 " " 6x9" .....	525.00

Trusting that the above will meet with your approval

Very truly yours,

VERNON PRESS, INC.

P.S. If you choose to use "Glued On" Cover there will be  
additional charge of \$14.00 per 1,000 copies.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



is nothing but a list of what you can buy in Williamsburg. I  
believe that a book will be available in the fall of 1939 following which will  
be a list of what you can buy in Williamsburg. I believe that  
it will be a list of what you can buy in Williamsburg. I believe that  
it will be a list of what you can buy in Williamsburg. I believe that  
**W. E. W. Norton** & Co., New York, will be the publisher  
Colonial Williamsburg, Inc. Williamsburg, Va.

Mr. W. E. W. Norton, Inc., will be the publisher of the book.

**W. E. W. Norton:** I am sending you a rough dummy of the catalogues together  
with a blank booklet via air express, in the hope that  
it will reach you in time to discuss the matter with the  
committee.

Since the list which you were good enough to send me,  
reached me yesterday, I rushed the outline considerably,  
and the dummy will merely suggest the plan. The foreword  
will outline in a general way the place of folk art in the  
culture of early America, in its daily life, its makers,  
etc. Each medium will have some descriptive material  
explaining how the medium was used, and by whom, thus ma-  
king it clear to the reader who we assume is not familiar  
with this phase of American art.

You will note that I intersperse the reproductions. While  
from a purist's standpoint, it is considerably desirable to  
have the check list and the cuts separate, for Williamsburg,  
I feel the present form is better. Having the picture di-  
rectly with the medium described and the specific check list,  
makes it easier for the visitor to look the picture, and  
to enjoy the pictures. It also makes for a more informal  
catalogue, in the manner of a picture book, encouraging the  
visitor to read the text in its brief grouping; however, I  
shall be glad to follow the suggestion of the committee on  
this detail as well as any others.

The number of cuts may be reduced but if possible it would  
be advantageous to illustrate, as I have, the variations  
within each medium. The cuts will average \$.50 each, al-  
lowing for the different sizes.

The enclosed estimate furnished by the printer indicates  
that there is little difference in price between the two  
sizes of catalogues, and I strongly recommend the larger  
of the two both for the general effect and for the larger  
cuts it permits us to use. There are more than 500 items,  
evidently, and in excess of what I had supposed. This fig-  
ure does not include the objects in the various buildings  
other than Paradise house. I talked with Mrs. Rockefeller,  
as you requested, and she agreed with me that it would be  
confusing to the public to list these items in the same

group. However, if you do not wish to go to the additional expense of a separate booklet, I believe that I can condense the copy sufficiently to have a supplementary listing in the back - of all the related objects distributed in the various buildings. In the larger format, there are 48 pages, which should allow for this addition. In the smaller format, the number of pages would have to be increased from 56 to 64, increasing the price accordingly. Thus, the former would be more economical.

4016-6. "Guernsey Islands"

For 3000 copies in the ivory dull coated stock, with Strathmore "beau Brilliant" Imperial blue, the cost would be \$330. plus a little under \$100. for the cuts. Should you consider the cheaper stock, white coated, the price would be reduced. I can get estimates on less desirable stock at a considerably lower figure.

Please pardon this hasty report. As soon as I get your reaction to the dummy, I shall send you additional estimates on your recommendations and shall supply more complete dummies.

Sincerely yours,

May 27th, 1959

Mr. James L. Cogar  
Colonial Williamsburg, Inc.  
Williamsburg, Va.

Dear Mr. Cogar:

Thank you for sending me the Melin letter and photograph.  
Mr. Melin called yesterday and we discussed the matter.

Do you know whether any of the pictures in Paradise House  
which are not on view could be used as decorations in the  
rooms at the Inn, at the Lodge, etc?

While several of the items can from time to time be sub-  
stituted for others hanging in the exhibition, there are  
others which can be eliminated entirely and I wondered  
if you could suggest any permanent place for them?

Sincerely yours,

B.G.A:sr

May 27th, 1939

Mrs. Dorothy N. Liebes  
Director, Division of Decorative Arts  
Golden Gate International Exposition  
San Francisco, Calif.

Dear Mrs. Liebes:

I have recently decided to fly to the coast for a two weeks stay, leaving on June 10th.

I have not, as yet, decided whether to head for Los Angeles or San Francisco first, but in any event I hope that you will be in the Fair area during the period of my stay. It will be so nice to see you again. I look forward to the exhibition which has been described to me with such enthusiasm by several friends who were there.

Sincerely yours,

Lorraine

*C. G.R.*

May 27, 1939

Dear Miss Halpert:-

Don't you ever chastise yourself for sending out sales letters to those interested in art. How is a fellow to know what is going on unless through the medium of the mart, - call it what you will.

We are happy to welcome you when you come out here and we promise not to offer you an autographed photograph or to take you to a movie set, - unless, of course, you insist and we fellows don't have to really be urged.

With kindest regards,

Sincerely,

*Edward G. Robinson*  
EDWARD G. ROBINSON

Edith G. Halpert, Director  
The Downtown Gallery  
113 W. 13th Street  
New York City

May 27th, 1939

Mr. Robert H.annahill  
1171 Iroquois Avenue  
Detroit, Mich.

Dear Mr.annahill:

Many thanks for your letter and for your thoughtfulness  
in sending the check so promptly. I am very eager to  
know how the Barnett has been accepted by the Museum  
group. The Chicago Arts Club is planning a one-man  
show early in the fall and Mrs. Goodspeed will no doubt  
communicate with you regarding "After Light Study".

Although "Old Models" has not been cleaned, I decided  
to have it photographed. Even in black and white the  
picture looks exciting. I am sending you a print so  
that you may have something tangible to show Mr. Ford --  
if you care to do so -- when you mention the picture to  
him. No one else has seen it as I have decided to tuck  
it away until the fall with prospects of getting a much  
higher figure for it. However, my offer to you still  
holds 200.

My best regards.

Sincerely,

E.G.H.:sr

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH PENNSYLVANIA

HOMER SAINT GAUDENS  
DIRECTOR

May 29, 1939

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thanks for your letter of May 27.

I had a nice note from Karfiol this morning. He was asking for some extra copies of the "Carnegie Magazine" which I am sending to him today.

Will you let me know if you agreed with him about his painting for the International. You will recall that the day I saw you you were going to visit him in the afternoon. Mr. Saint-Gaudens, you may remember, saw a painting of boys swimming off a dory which he liked very much. Let me know about Karfiol because we want to be sure we will have a good painting in the 1939 International.

We agreed that "Lay Figure" was to be Kuniyoshi's representation. We will probably be seeing him at Woodstock this summer.

I take it that we had best give up the idea of Charles Sheeler since everything we can think of is going to be in the Museum of Modern Art exhibition, and since the pictures he is doing for "Fortune" will be tied up until after they appear in the magazine. However, if you can think of one that is not going to be in the show, we will go after it because we are anxious to have him represented if it is at all possible.

We will take a Jack Levine and decide what it is to be later on. Mr. Saint-Gaudens saw the "Boston Millionaire," but he thought we would like to have something that had not been shown in New York before.

Mrs. Edith G. Halpert - May 29, 1939 - 2

After Mr. Saint-Gaudens' return I will write  
you if we are to have Cikovsky, Guglielmi, or Dorothy  
Varian.

With all good wishes.

Faithfully yours,



John O'Connor, Jr.  
Assistant Director

O'C:G

from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
will be published 60 years after the date of sale.



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

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May 29, 1939

Mrs. Edith Halpert  
The Downtown Gallery  
115 West 13th Street  
New York City

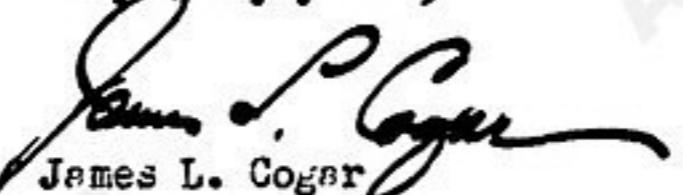
Dear Mrs. Halpert:

I am in receipt of your letter of May 27 concerning the pictures which are at the Paradise House but which are not on view.

I am afraid that these could not be used in either the Inn or the Lodge due to the fact that all of the Inn rooms have about all of the pictures that could be hung there without crowding. As for the Lodge, I do not believe that the character of this building would permit the use of Folk Art pictures.

As we furnish other buildings in Williamsburg, we may find a place for the smaller pictures in which case I would be more than glad to use them.

Very truly yours,



James L. Cogar

SAN FRANCISCO BAY EXPOSITION - A CALIFORNIA NON-PROFIT CORPORATION - SPONSOR FOR

**GOLDEN GATE INTERNATIONAL EXPOSITION**  
FEBRUARY EIGHTEENTH TO DECEMBER SECOND - NINETEEN THIRTY-NINE  
DEPARTMENT OF FINE ARTS - SECTION OF DECORATIVE ARTS  
DOROTHY LIEBES - DIRECTOR

585 BUSH ST. - SAN FRANCISCO - CALIFORNIA - U.S.A. - CABLE ADDRESS "GGIE"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 31, 1939

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City, New York.

My dear Mrs. Halpert:

Perfectly splendid news that you will be coming out. I am off to Los Angeles tonight for a week but will surely be back by the 10th of June and am hoping to see you then.

My home address is the hotel Fairmont in case you arrive when I am not over at the Exposition.

Do let me know as soon as you can the date of your arrival so that I can be certain that you see all of the sights.

Sincerely yours,

*Dorothy Liebes*  
Dorothy A. Liebes  
Director  
Division of Decorative Arts

We'll be glad to see you!

C O P Y

May 31, 1939

Mr. Nelson Rockefeller  
Rockefeller Center  
New York, N. Y.

Dear Mr. Rockefeller:

As I advised Miss Phillips, the committee hearing was postponed. I finally received from Washington an outline of what was required, and am enclosing my draft for your consideration. Since it is now past midnight, I decided not to rewrite the enclosed, and hope that you will forgive my poor craftsmanship. It was a difficult letter to compose and I sincerely trust that you will find possibilities in it.

It was suggested by Mr. Parker that copies of your letter be sent to the President and to Colonel F. C. Harrington, Administrator, Works Progress Administration, Washington, D. C.

I find it difficult to properly express my thanks for your consent to act in behalf of the American artists and the American public. I wish I could proclaim publicly what you and your mother have done and are doing for them. But possibly the realization of what it accomplishes is a source of reward to you. Maybe it is true that "virtue is its own reward".

If there is any additional information needed, please call on me. I want to be of some help, too.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is 50 years after the date of this letter.

1  
OBERLIN COLLEGE  
OBERLIN, OHIO  
DEPARTMENT OF FINE ARTS

CLARENCE WARD  
LOUIS E. LORD  
JESSIE B. TREFETHEN  
MARGARET R. SCHAUFLER  
EDWARD CAPPS, JR.  
CHARLES M. RICHARDS  
WILLIAM H. BROWN

ELIZABETH R. FITTON  
CATHERYN M. CROOK  
ELIZABETH L. BARRICK  
MARJORIE L. BATSON  
LOIS A. BINGHAM

May 31, 1939

Downtown Gallery, Inc.  
113 West 13th Street  
New York City

Sirs:

I should like to express my personal appreciation and that of the faculty and staff of the Department of Fine Arts for your very generous loan to our exhibition "Cornerstones for a College Art Collection." It is attracting much attention and I hear nothing but most favorable comment on it.

Very sincerely yours,

*Clarence Ward*

Clarence Ward

CW:rbs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

orig. in NR file WPA

C O P Y

X  
May 31, 1939

Mr. Nelson Rockefeller  
Rockefeller Center  
New York, N. Y.

Dear Mr. Rockefeller:

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If there is any additional information needed, please call on me. I want to be of some help, too.

Sincerely yours,

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To Nelson Rockefeller  
attached to letter May 31/39

prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

The Honorable Edward T. Taylor  
Chairman, Sub-committee investigating "PA  
House of Representatives  
Washington, D. C.

Dear Sir:

My deep interest in contemporary American art and native culture  
prompted me to express my sincere appreciation for the work accomplished  
by the Federal Art Projects of the Works Progress Administration - and to  
make a plea for its continuance on its present basis.

The now historic exhibition aptly called, "New Horizons in American  
Art", held at the Museum of Modern Art some three years ago, was my first  
contact with the Project work in all its manifestations. The quality of  
the paintings, sculpture, graphics, mural sketches, index plates and other  
exhibits displayed, surprised and impressed me tremendously. They revealed  
the vital force of a new relationship established between the artist and  
the public, the summing up of the scattered creative efforts of this country  
into a truly significant art movement. Many hitherto unknown names appear-  
ed as signatures on works of art of real esthetic value. Subsequently, I  
purchased examples by several of these artists produced on their own time,  
and enjoy these paintings in my private collection.

From time to time, I see these names listed among prize-winners in  
museums, or as Guggenheim Fellows. Last year, when T. Conger Goodyear,  
former president of the Museum of Modern Art, arranged the exhibition of  
American Art for the French government at the Musee du Louvre in  
Paris, many of the Project artists were represented in the limited selec-  
tion. And Project names appear in the official contemporary art exhibi-  
tions in both the San Francisco and New York World's Fairs. Moreover,  
I recently learned that six of the nine artists whose paintings were pur-  
chased in the latter exhibition by the Museum, were Project artists.

These facts alone are sufficient, I believe, as evidence of the high quality of the art produced in the easel division, and the contribution in the fields of mural painting and architectural sculpture are well known. However, I am equally impressed with the extraordinary achievements in the rest of the highly diversified program maintained by the Federal Art Projects. The work carried on in Colonial Williamsburg, <sup>to</sup> brought my attention the former lack of documentation of American material of former days. This gap is being ably filled by the Index of American Design which museum officials and critics have acclaimed with such enthusiasm. Future generations will find in the plates produced by artists engaged in the Index division, the richness and variety of our cultural background. The great work done in recording our art heritage in all its branches - in addition to its permanent historic value - has given artists, professionals, and the general public their first knowledge and appreciation of the contribution made by our ancestors to architecture, furniture and textile design, folk art, etc... and will continue to function for all time and for all the people. It will exert a profound influence, as the easel project has, in removing artists and artisans from the effects of all-European influence, and will certainly succeed in establishing an American flavor and meaning that may be easily understood and appreciated by this generation as well as those that follow.

While I have not come in personal contact with the Community Center activities, I have indirectly observed the valuable effect of the art teaching program in creating a popular background for art and in supplying a new audience for the creative efforts in this country. The entire Federal Art Projects program emphasizes the human need for its amazing accomplishments.

To discontinue or even to restrict the great, all-embracing activities of the Federal Art Projects at the present time, would be - I be-

markers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

lieve - a measure of extremely short-sighted economy both from the human and cultural point of view. In spite of what has already been accomplished in the short period of three and a half years, it is safe to assume that we have uncovered only a fraction of the vigor and richness of American talent, that we have merely tapped the surface of our cultural resources. Sudden cessation or change in the federal sponsorship would inevitably stop in mid-stream a movement that has the greatest possibilities of future development, a movement that has won the confidence of critics and the public in all parts of our nation, to say nothing of the esteem abroad. The Federal Art Projects represent an public investment which more than amply repays the public and will continue to pay dividends to all future Americans.

---

**Rockefeller Center**  
**New York**

Room 5600  
30 Rockefeller Plaza

June 1, 1939

(Copy in WPA file)

Dear Mrs. Halpert:

Thanks loads for the suggested form of a letter to the Honorable Edward T. Taylor. It was fine and I sent it to him this morning with a copy to President Roosevelt and Colonel Harrington.

With very best wishes.

Sincerely yours,

Mrs. Edith G. Halpert,  
Downtown Gallery,  
116 West 16th Street,  
New York City.

*Edith G. Halpert*

The Town House  
LOS ANGELES

June 2 1939

Dear Mrs Halpert-

It was good having your letter.  
My "territory" is now Los Angeles, having  
just taken over as director of the Los Angeles Museum of Science, History and Art.

Learning all about birds, bees and sycamore trees, is a new departure for me, but I have a large art department to build up, too, so I know I am going to have fun.

Do stop by Los Angeles. I want so much to see you and to show you my Museum, such as it is at the moment.

Will you stop at San Francisco first? I am anxious to have your opinion of my show. Address me at the Museum.

Sincerely  
Roland McKinney

June 5, 1939

Mr. Francis Taylor  
Director, Worcester Art Museum  
Worcester, Mass.

Dear Mr. Taylor:

If you think that I am slipping in my salesmanship in not following up the Harnett matter, I can explain. After the second week of the exhibition, we had nothing to offer of sufficient importance for the Worcester Museum. The enclosed list indicates the present owners of the canvases displayed, plus others we acquired during the first days of the show.

However - we now have a canvas purchased ~~from~~ a private individual who had seen the vast publicity, which is really one of the most magnificent examples by the extraordinary Harnett. It was painted in 1891, one year before the artist died. A contemporary catalogue describes it as follows:

"PROFESSOR'S OLD FRIENDS" painted 1891  
This beautiful and realistic masterpiece was the next to the last painting that emanated from his easel. For objects included in the grouping, see reproduction. The technique is most marvelous - the brass, is brass; and the wood, is wood.

I am now enclosing a photograph of the picture which has just been varnished by Kosen, one of Harnett's great enthusiasts. It measures 53x27", and is unquestionably a "masterpiece" emanating from any easel. We are including "Professor's Old Friends" in our present group show, and I would suggest that you act quickly, as I have not offered it elsewhere. It seems the ideal canvas for Worcester. The price will be reasonable, as I am collecting all possible funds for my trip to the coast -(not to meet Clark Gable, incidentally). May I hear from you?

Sincerely yours,

June 6th, 1939.

Mr. John O'Connor, Jr.  
Assistant Director,  
Carnegie Institute,  
Department of Fine Arts,  
Pittsburgh-Pa.

Dear Mr. O'Connor:

Last week I called on Mr. Karfiol and saw the painting Mr. Saint-Gaudens liked so much. I agree with him heartily, as it is a magnificent example of Karfiol's work and should be a great feature in your Show.

This painting has been set aside for the International, together with Kuniyoshi's "Lay Figure".

A new ~~picture~~ Levine has arrived and I feel pretty certain that you will like it very much. If you are planning to make another visit before your final decision, you may see the picture then, or if you prefer, I shall have the canvas ~~photographed~~ and send a print on to you. Please let me know.

We also have a new Guglielmi.

Sincerely yours,

EGH:AJ

June 6th, 1939.

Mrs. William Darbee,  
New Preston,  
Conn.

Dear Mrs. Darbee:

Under separate cover, I am sending you a Catalogue of a special Exhibition organized for the closing event of the season at this Gallery.

With the co-operation of the artists associated with the Gallery, new outstanding examples are being offered at special prices to fit the Summer budget.

You are no doubt familiar with the work of the artists participating in this event, as they are among the leading contemporaries.

I should very much like to have you see the present display and hope that you will come in.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mrs. John Osgood Blanchard,  
3 East 77th Street,  
New York City.

Dear Mrs. Blanchard:

Under separate cover, I am sending you a Catalogue of a special Exhibition organized for the closing event of the season at this Gallery.

With the co-operation of the Artists associated with the Gallery, new outstanding examples are being offered at special prices to fit the Summer budget.

You are no doubt familiar with the work of the Artists participating in this event, as they are among the leading contemporaries.

I should very much like to have you see the present display and hope that you will come in.

Sincerely yours,

---

THE DOWNTOWN GALLERY.

EGH:AJ

June 7th, 1939

Mr. Irving Blumenthal,  
163 East 64th Street,  
New York, N.Y.

Dear Mr. Blumenthal:

I am sending you this note to suggest a visit to the special Exhibition we have arranged as a final gesture of the season.

The Catalog which is being sent to you under separate cover, itemizes the objects on display. You will note that most of these are new examples shown for the first time. They are all specially priced for the Summer ~~business~~.

I look forward to your visit.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mr. Rexford Brandt,  
3619 Prospect Avenue,  
Riverside, California.

Dear Mr. Brandt:

Sometime ago you inquired regarding Steig's  
"Man at a Gathering". In replying I advised  
you that sculpture as well as the bulk of  
the show, had been sold.

However, we have today received a new carving  
by William Steig for a special exhibition which  
opens on June 7th. I am enclosing a photograph  
of this carving, called "Nostalgia". The size  
is marked on the back of the photograph. It has  
very much the character of "Man at a Gathering"--  
and I would suggest that you wire me if you are  
interested in acquiring this remarkable piece of  
sculpture.

As is customary at this time of the year, all  
the items are very specially priced and we have  
this marked at \$150.

Sincerely yours,

EGH:AJ

June 7th, 1939

Mr. George Gallowhur,  
Mount Kisco,  
New York.

Dear Mr. Gallowhur:

Today we are opening the special exhibition, of which a Catalogue has been mailed to you under separate cover.

As the final Show of the season, the pictures and sculptures on display are specially priced for the Summer budget and include many items both contemporary and early American, particularly suitable for the country home.

There is a great variety in the subject matter and in size, making an ideal group from which to choose.

As you may know, it is customary for us to have all our exhibits priced at low figures in order to raise funds for the artists during the summer months, when the Gallery is closed. I am sure that you will find a visit worthwhile and hope that you will come in.

Sincerely yours,

EGH:AJ

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June 7th, 1939.

Mrs. Bernard Gimbel,  
Upper King Street,  
Port Chester, New York.

Dear Mrs. Gimbel:

I am writing to call your attention to the special Exhibition which opens to-morrow, as the final gesture of the season.

All the artists have co-operated by preparing splendid new examples for the Show. Among the contemporary items is a superb Gouache by Kuniyoski -- which I am very eager to have you see.

I look forward to your visit.

Sincerely yours,

EGL:AJ

June 7th, 1939

Mr. Harold S. Goldsmith,  
730 Park Avenue,  
New York, N.Y.

Dear Mr. Goldsmith:

I do not know whether you have heard  
that Kuniyoshi has become a Gouache  
addict. In any event, he has a new  
painting in that medium prepared es-  
pecially for our final show of the sea-  
son.

This, by the way, includes some perfectly  
swell examples by all the other Artists  
and I think that you will enjoy the Show  
very much.

I am leaving for the Coast the latter part  
of next week and hope that you will be in  
before I fly West.

How is your Connecticut home? I can't wait  
to get back from the Coast to Newtown, and  
expect to be there early in July.

My best regards.

Sincerely yours,

EGL:AJ

# **SAN FRANCISCO MUSEUM OF ART**

**THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION**

**WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA**

June 7, 1939

**AIR MAIL**

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City, New York

Dear Mrs. Halpert:

You have been on my conscience since I saw you in the distance at the Artists' Congress dinner, and failed in my intention of getting down to see you the following week. As you know, it turned warm and as I had still with me the after-effects of grippe I wilted and renounced some of the work and, in this case, pleasure, I had laid out for my brief visit to New York.

I wanted very specially to tell you how happy we were about the watercolor show, and how much we appreciated the opportunity to make one of the group a part of our Permanent Collection. I am delighted to hear that you are flying to the Coast to stay with us for a little while. I shall be here and shall look forward to making good my omission in New York by seeing you here. Will you let me know when you arrive and where you are? I shall want to see you as much as possible during the first week, as the Museums Association and Western Directors meetings follow the week of the 26th and naturally I shall then be somewhat more tied down.

Is there anything we can do in the way of arranging hotel accomodations for you, giving you advance information, or in any other way making your trip an easy as possible one? If so, please count on me and drop me a line. It will be a great pleasure to welcome you here and I hope you will not be so devoted to art that we cannot win you away for an occasional visit to our countryside. It is also worth seeing.

"With cordial greetings.

Sincerely yours,

Sincerely yours,  
Dwight L. Moody

Grace L. McCann Morley  
Director

GM:H

...to presenting information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8th, 1939

Mrs. J. Insley Blair,  
Tuxedo Park,  
New York.

Dear Mrs. Blair:

For sometime I have been looking forward to a visit from you. Since your last call, we have found some extremely rare fine examples of American Folk Art. A number of these objects are included in the present display of American art, past and present.

Our Catalogue was mailed to you a day or so ago.

As usual we have set special prices in this final exhibition of the season and I am sure that you will find some extraordinary "buys" in the collection. In any event, I hope that you will come in.

Sincerely yours,

EGH:AJ

June 8th, 1939

Mr. Harry F. Dupont,  
Winterthur,  
Delaware.

Dear Mr. Dupont:

In our closing Show of the season -  
(a Catalogue was sent to you under  
separate cover) - we have assembled  
an important group of early American  
paintings and sculptures -- none of  
which has been exhibited before.

There are some fascinating new items  
which I think will be of special in-  
terest to you.

Won't you come in?

Sincerely yours,

EGH:AJ

June 8th, 1939

Mrs. John Garrett,  
4545 North Charles Street,  
Baltimore, Maryland.

Dear Mrs. Garrett:

May we have your permission to have  
your "Formal Rooster" sent to the  
Gallery after the Brooklyn Museum  
exhibition?

Now that we know what effect the Balt-  
imore outdoors has on this metal, we  
are in a better position to take care  
of it. If it is agreeable to you, we  
shall ask Mr. Graham to send the rooster  
here, and Mr. Rosen will look after it,  
so that it will be returned to you in  
perfect condition and prepared for any  
climatic effects in the future.

Since our visit to the Gallery, we have  
acquired some equally remarkable weather-  
vanes, some of which are on display at the  
Brooklyn Museum; others are here. I am  
very eager to have you see the new group  
and hope that you will pay us a visit be-  
fore we close for the summer.

Sincerely yours,

EGH:AJ

*Pictures Correctly Framed*

*Paintings Expertly Cleaned and Restored*

VERNON 6033-6034

**THE PURNELL GALLERIES**

CABLE ADDRESS "FINE ARTS"

407 North Charles Street

Baltimore, Maryland

June 8, 1939.

The Downtown Gallery,  
113 W. 13th St.,  
New York City, N. Y.

Dear Miss Halpert:

*✓* *John*  
In reply to your favor of the 15th inst., we are sending you by this mail, under separate cover, a good photograph of the "Still Life" by William M. Harnett about which we wrote you last month. I think it is a very fine example of the work of this artist and you may list and describe it in the Harnett Catalog which you will publish. The Painting is 15 x 18 inches and is signed W. M. Harnett and dated 1878, in the lower left hand corner.

The Painting is in fine condition and is the property of Mr. George W. Reily, 1501 N. Front Street, Harrisburg, Pennsylvania.

Will you kindly acknowledge receipt of the photograph, and oblige

Sincerely yours,

WRP:HVK

THE PURNELL GALLERIES.

*H. Reily Pardee*

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WORCESTER ART MUSEUM  
WORCESTER, MASSACHUSETTS, U. S. A.

OFFICE OF THE  
DIRECTOR

10. When information regarding sales transactions,  
such as date, price, and buyer and seller,  
is sought, it is the responsibility of the  
museum to obtain written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 8th, 1959.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York.

Dear Mrs. Halpert:

I think the Harnett is lovely. Just now we can  
not do a thing, but maybe in the fall I think it would be possible.  
Could you, in an unguarded moment, suggest, not the price that you  
would like, but what you think you might take if sufficiently teased?  
The fact that the late Mr. Harnett got ten grand a crack during his  
lifetime must have been very comforting to him, but really, my dear,  
I hope you have a very nice time in California.

Sincerely yours,  
*Francis Henry Taylor*  
Francis Henry Taylor,  
Director.

FHT:pm

copy in RR file

## WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING  
1734 NEW YORK AVENUE NW.  
WASHINGTON, D. C.

F. C. HARRINGTON  
ADMINISTRATOR

June 8, 1939

Mrs. Edith Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Edith:

Personal

Many thanks for the N.R. letter. It is certainly a masterpiece, and we owe you a big vote of thanks for your cooperation in getting it forwarded to the Committee.

*alright*  
Would it be ~~quicker~~ for us to have it released to the press? Do you think Mr. N.R. would have any objections? It is certainly a swell testimony for the project, and I should like to see it in print rather than buried in the files of the Sub-Committee. I hope that they will include it in the Congressional Record.

With warmest regards,

Sincerely yours,

*Jm (Parker)*



OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS

June 9, 1939

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

I am sorry to say that at a meeting of the Committee on the Museum yesterday it was decided not to purchase the two paintings by Harnett, With the New York Herald and Mortality and Immortality.

Unless we hear from you to the contrary, we shall return the paintings to you within a few days. We shall not insure them in transit unless you request us to do so.

*Very and best regards*

Sincerely yours,

G. H. Edgell, Director.

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission, on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1939

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I am afraid we struck the wrong moment to put up the Harnett pictures to the Committee. After the acquisition of the Rembrandt they were feeling miserably poor and turned down everything. I shall certainly keep the question of Harnett in mind and if we can take the matter up later on I shall certainly get in touch with you.

I am having the pictures packed and returned to you in New York.

With many thanks for the trouble you have taken,

Very sincerely yours,

*Charles E. Cunningham*  
Assistant Curator of Paintings

CCC/RFL

MRS. JOHN W. GARRETT  
EVERGREEN HOUSE  
455 NORTH CHARLES STREET  
BALTIMORE, MARYLAND

June 12, 1939

Mrs. Edith Halpert  
The Downtown Gallery  
113 W 13 St.  
New York City

Dear Mrs. Halpert:

Mrs. John Garrett has asked me to write and tell you that she will be delighted to have her Formal Roosters sent to the Gallery to be treated and prepared for any out door climate.

Very sincerely

*Frances Slingluff*

Frances Slingluff

Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITH COLLEGE MUSEUM OF ART  
NORTHAMPTON, MASSACHUSETTS

June 14, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

I am sorry to be so slow in acknowledging your letter.

The bulletins were sent to you yesterday.  
If you would like any more, please don't hesitate to let us know.

Mr. Abbott has suggested that I write general article on Harnett and send it to the Gazette des Beaux Arts which I hope to be able to do sometime in the near future. I was very pleased to hear that you had the scrap-book and thought that perhaps you might be good enough to let me come to New York sometime to go through it. Also would I be able to get glossies of the Harnett's that were in your exhibition through you?

Sincerely yours,

*Mary Best*

Mary Best

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# BUCHHOLZ GALLERY

CURT VALENTIN

Phone 5-9320

32 East 57th Street

New York

June 15, 1930

Mrs. Halpert  
Pantown Gallery  
112 West 42nd Street  
New York, New York

Dear Mrs. Halpert:

In a few days the Julian Frigorific Company will return to you the sculpture by "Willie Lehman," "One of a Young Girl," which you lent to the exhibition of the Art Club of Chicago.

We are very grateful to you for your generosity in allowing us to include this figure in the exhibition, and I feel sure that it will add greatly to the success of the exhibition and the pleasure of the visitors.

Yours very truly,

June Greenough

June Greenough  
Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15th, 1939

Mr. James L. Cogar,  
colonial Williamsburg, Inc.,  
Williamsburg, Virginia.

Dear Mr. Cogar:

Thank you for your letter.

Early in July, when I return from the Coast,  
I shall discuss the matter with Mrs. Kocke-  
feiler, with the idea of eliminating some of  
the items which cannot be used.

We can possibly take them in in trade or dis-  
pose of them for her. This can be done with  
the pictures and the carvings which you feel  
certain will not be useful in the various  
Williamsburg buildings.

Sincerely yours,

SGH:AJ

June 15th, 1939

Mr. B. W. Norton,  
Colonial Williamsburg, Inc.,  
Williamsburg, Virginia.

Dear Mr. Norton:

Several weeks ago, I sent you dummies and other material in connection with the proposed Catalogue of the Folk Art collection in Williamsburg.

Will you be good enough to let me know whether any decision has been reached regarding changes etc.

I'm leaving for the Coast on the 17th of June, but expect to return to the last early in July, when the Gallery will be closed - for the entire summer.

I was planning to work on the Catalogue in New-town, Connecticut, where I shall remain until the Gallery is re-opened. Naturally, I am eager to outline my summer plans and should be very grateful for word from you.

Sincerely yours,

EGL:AJ

June 15th, 1939

Miss Mary Best,  
Smith College Museum of Art,  
Northampton, Massachusetts.

Dear Miss Best:

Thank you for sending me the Bulletins.

The idea of publishing an article in the Gazette des Beaux Arts, is an excellent one. I understand that the French are just as enthusiastic about Harnett as our own folks.

Last week I met a young woman at a dinner party. She has just returned from Europe and spoke of the enthusiasm expressed by Pierre Roy in relation to the Harnett show and to his work.

As a matter of fact -- according to this young woman -- he bored everybody on board with detailed discussions of all the pictures we had in the show.

Naturally, I shall be delighted to co-operate with you. We have a complete set of glossy photographs, including a number representing examples in other collections, about which we learned subsequently. We have also added to our own collection, and have a superb group of photographs for you.

I am leaving for the Coast on June 17th, but plan to be back early in July. The Gallery will be closed all summer, but I plan to come in from time to time. It occurred to me that since I shall spend most of the summer in Newtown, Connecticut, which is not very far from Northampton, it might be possible for you to call on me there. I expect to take along the Harnett material with me.

Please let me know what arrangements would be most agreeable.

Sincerely yours,

EGH:AJ

*Pictures Correctly Framed*

*Paintings Expertly Cleaned and Restored*

VERNON 6083-6084

**THE PURNELL GALLERIES**

CABLE ADDRESS "FINE ARTS"

407 North Charles Street

Baltimore, Maryland

June 17, 1939.

The Downtown Gallery,  
113 W. 13th St.,  
New York City, N. Y.

Dear Miss Halpert:

We are in receipt of your favor  
of the 15th inst. regarding the Harnett Painting.  
As already advised you this Painting belongs to  
Mr. George W. Reily, 1501 N. Front St., Harrisburg,  
Penn. and you will have to write him and get his  
consent to exhibit the Harnett Painting in the  
contemplated exhibition next Spring.

We are forwarding your letter  
to Mr. Reily for his attention but he may await  
word from you direct before taking the matter up.

Sincerely yours,

WRP:HVK

THE PURNELL GALLERIES

*J. Roay Purnell*

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Colonial Williamsburg, Incorporated  
WILLIAMSBURG, VIRGINIA

June 19, 1939

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Thank you very much for your letter of June 15th. I am sorry it has taken us so long to get word to you concerning the dummies and estimates on the Folk Art catalogue which you sent with your letter of May 25th. I have just received word from Mr. Chorley with return of the larger dummy giving us directions for going ahead, so I am hastening to return all of this material to you - the two dummies and the letter from your printer dated May 25th - so that you may proceed with this work.

We all prefer the larger dummy and think you have done an excellent job in outlining the arrangement of copy and illustrations. For details, it is suggested -

1. A first printing of 3,000 copies at a cost of \$330. plus cuts at an average cost of \$3.50 each. The number and size of the cuts to be generally as you have indicated in the dummy.
2. That the catalogue be confined to items in Mrs. Rockefeller's collection on exhibition in the Ludwell-Paradise House.
3. That if possible, a less glossy paper be used - at no added cost. If this is not available, the present paper indicated in the larger dummy would be satisfactory. We understand, of course, that you would want something that would assure clear reproduction of the halftone cuts.
4. That the word "permanent" be omitted from the next to the last line on the title page and that below the present last line in the dummy "Duke of Gloucester Street, Williamsburg, Virginia" be added.
5. That a photograph of the Ludwell-Paradise House be used on the inside page facing the first page of the foreword.
6. That Mr. Holger Cahill be asked to write a brief introductory note that would be published either on the page now indicated for the first page of the foreword or on the opposite page where a map of Williamsburg or cut of

June 19, 1951

- 2 -

of the Ludwell-Paradise House is indicated. The purpose of this introductory note would be to get from Mr. Cahill a concise statement concerning how this collection was formed and its significance in relation to American folk art generally. Mr. Chorley is particularly interested in this introductory note and we would appreciate your taking this up with Mr. Cahill and obtaining such an introduction. This, of course, would be printed over his name. Unless there is some special reason for including the illustration of the Ludwell-Paradise House, I would favor utilizing this page for the introductory note and then use the four pages you have designated for the foreword.

We should like to have such a statement and the draft of copy for the foreword for submission to Mrs. Rockefeller and Mr. Chorley before publication. I wonder if there will be any possibility of making a further submission of revised dummy and any of this copy before the first of July. Mr. Chorley will be away during July and August and with Mrs. Rockefeller's own plans for the summer, I should like to get as much as we can settled before that time.

With kindest regards,

Sincerely yours,

*B. W. Norton*  
B. W. Norton

6/20/39.

Dear Miss Flahert:

Can you let me have the  
pictures of the Indians again?  
Will send them back as soon as  
I draw them. Do you have a  
picture of your figure head Hercules.

Alvan Powers  
5700 Mass  
Washington D.C.

Sincerely  
P. A. Pinckney

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THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Galleries.  
113 West 13 St.  
New York City, N.Y.



June 24th 1939

ans  
7/21/39

Expo  
Golden Gate

Mrs. Halpert,  
Downtown Galleries  
St. Francis Hotel  
San Francisco, Calif.

Dear Mrs. Halpert:

Mrs. Liebes would very much like to see  
you this evening after dinner and would  
you please communicate with her at the  
Fairmont Hotel then; or in any event she  
will phone you this evening.

Sincerely

DOROTHY T. LIEBES

*Dorothy Liebes*  
Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 28, 1939.

Dear Mrs. Haupert

I am sending you a check for the balance of the Harnett bill, with a report that the picture looks extremely fine in the museum. We have it hanging on a wall with Homer and Sakers, as the Museum of Modern Art does.

I imagine you have unearthed more Harnetts since I saw you last. It must be very exciting.

With best wishes for a pleasant summer

Sincerely yours,  
Robert H. Tannahill

July 5 1939

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sir &/or Madam:

As founder and sole member of the Big Sur (Calif.) Realists it gives me some pleasure to hear that the First Painting of That School has been purchased (at some little trouble according to Jimmie the Bookkeep) by you & yours.

That this is an historical incident I'm sure that neither you nor I have any doubt whatsoever? So must have felt Manet when his own "Olympia" was accepted at the Salon des Refusée's, little realizing the torrent of abuse and Modern Art he was to unleash. And, incidentally, the parallel is not just in the titles, nor in the fact that my Olympia was discovered in Jimmie's Saloon des Refusée's. An old Frenchman once stopped me on the street to ask me if I were not Manet himself!

Manet, he claimed, was the spittin' image of me - a big 200 pounder with long hair and a mangy beard. At the time I took this information with a grain of something, for I am frequently stopped on the street by old This-er-or-That-ers who tell me I am the spittin' ... of

individuals, if it were possible to line them up side by side shorn of their beards, I'm sure would be slight. Whether a similar line up of Manet and myself would develop any of aforementioned spills is another such chrono- illogical problem.

Anyhow the fact remains that according to J. the B. you were much taken by Clympe and intend to give her a showing and the publicity she probably doesn't deserve, as she belongs in my bracket { Time Out from Real Art for Spare Time Stuff for Cash } He also said that you also said that such Big Sur Realism might be <sup>thought</sup> in demand in eastern Bars. I have often, <sup>thought</sup> that such burlesquing of the old '90's bar nudes or famous nudes of art, done large, perhaps four by four feet, and put in those huge, crusty old gilt frames (now in most junk shops) might go over. Another angle might be burlesqued Sur Realism: Big Sur (Calif) Realism or the Post-Futurists (Advt.)

The difference between serious + burlesqued surrealism is slight to the average artist or layman. Having painted both kinds, I know.

Like most youngsters committed to the

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July 8th, 1939

Mr. O'connell Iselin  
104 West 71st Street  
New York City

Dear Mr. Iselin:

It was indeed very kind of you to send the \$100 check to be applied against the purchase of a painting by a young artist. In the fall, I shall be very glad to select two or three for your approval. I appreciate your generosity.

Have you thought any further about commissioning either Miles Spencer or Andrew Lendrum to paint or more pictures of the coal mine you had in mind. The former is remaining in New York a good part of the summer and can arrange to visit the territory whenever you desire.

My best regards.

Sincerely yours,

R. H. Hier

nor to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 9, 1939

Mr. Edward G. Robinson  
910 North Rexford Drive  
Beverly Hills, Calif.

Dear Mr. Robinson:

My California plans changed suddenly and I left much earlier than I had expected. I am now at my summer home in Connecticut, but drive to town once or twice a week.

Since you mentioned that you were coming east shortly and would like to see the Marnotts in their original state, I should be delighted to drive in on any day you specified, as it makes very little difference than I am in the city. Won't you either write airmail or wire me so that I may make corresponding plans.

May I thank you once again for your kind hospitality. It was a great pleasure to see you and Mrs. Robinson and the superb collection. Your Corot looked magnificent in San Francisco.

Adam and I send our best regards.

Sincerely yours,

EGM:ar

Mr. Walter Arensberg  
7063 Wilshire Boulevard  
Hollywood, Calif.

### 3.4.4. *Context* & *Contextual*

ग्रन्थालय

Although I mentioned that my western plane included a return trip to Los Angeles, special circumstances developed which took me back east directly from San Francisco -- after a day's stay in that town. I greatly regret the fact that I could not take advantage of your very kind invitation to call again. I had looked forward to another visit with great pleasure.

way I take this occasion to thank you and  
Mr. Arensberg most deeply for your many  
kindnesses. My visits with you were the  
most pleasant I experienced in California  
and I thoroughly agree with the opinion  
of Charles Wheeler.

Would you like to have me take inquiries  
regarding the Museum of Modern Art? I  
can do this very tactfully so that no one  
will associate the information with you.  
The name of the person who made a special  
survey of the museum field is Artman  
Packard who is once again at Dartmouth

College Hill Station, New Hampshire.

My very best regards.

Sincerely yours, Fall 1863  
E. H. Sharpe

E. H. Sharpe

DETROIT

-5-

July 10th, 1939

Dear Mr. Norton,  
Colonial Williamsburg, Virginia  
Dear Mr. Norton,  
Near Mr. Norton,

As you have probably advised, your letter arrived at the gallery directly after my departure for California. I have just returned and shall get busy on the catalog immediately. Headlines to day, and a telegram will get reach you July 1st.

In the circumstances, I don't feel I can make the selection of photographs (some of which may have to be re-made for reproduction) and, with the listing of the catalog items, this will necessarily take some time as the dates on the paintings will have to be carefully checked and classifications decided. Incidentally, I thought it advisable, since the catalog is to be specifically for museum use, to omit the sizes of the pictures, as with publication comes the possibility that some of the dimensions are not absolutely accurate in view of the fact that the reproductions were made by several individuals. If you think it is necessary to include this information, some arrangement will have to be made to have all the sizes re-checked.

Since I am spending a good part of the summer, I could plan to visit Williamsburg for two or three days to attend to this. As a matter of fact it will be necessary to look at some of the items to make sure of the medium and the material on which the print was used.

I should like to know what you have definitely decided on the classification of prints in which a print is mounted by the "hand-on" or "hand-off" cover. The latter is more attractive and more permanent.

Will you be so kind to send me a suitable photograph of the Franklin-Puritan House.

Mrs. R. W. Norton

-2-

7/10/39

Both Mr. Cahill's statement and my copy for the foreword will be sent in triplicate to you to be sent to Mr. Rockefeller and Mr. Chorley. I shall also send the plans of the copy to you before forwarding it to the printer, so that everything may be approved to obviate any printer's corrections which sometimes run into a considerable figure. I should like to eliminate that entirely.

A set of photographs will also be forwarded so that you may be thoroughly familiar with the material to be used and may have an opportunity to check it completely in advance.

Incidentally, I think it might be a good idea for you or Mr. Chorley to write to Mr. Cahill, although I shall be very glad to discuss the matter with him myself. I don't know whether you plan to remunerate him for his work.

Since there is no radical change, do you think it necessary to submit an entirely new dummy? The only actual change is the substitution of a photograph for the map of the Washington home; a substitution of "ruin" of "Gloucester Street, Williamsburg, Virginia" for the word "ancient"; and the brief introductory note by Mr. Cahill. I assume that Mr. Chorley saw the original dummy. However, I shall be glad to submit the extra copies very shortly, if you desire.

Has Mr. Rockefeller written to you regarding his desire to include the names of the folk art items now on exhibition at the various taverns and public buildings, etc.? Have you decided to make a separate little publication of that?

In replying will you be good enough to address me at my home, 1201 Hill Road, New Haven, Connecticut.

Sincerely yours,

EGH:br

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

July 11, 1939

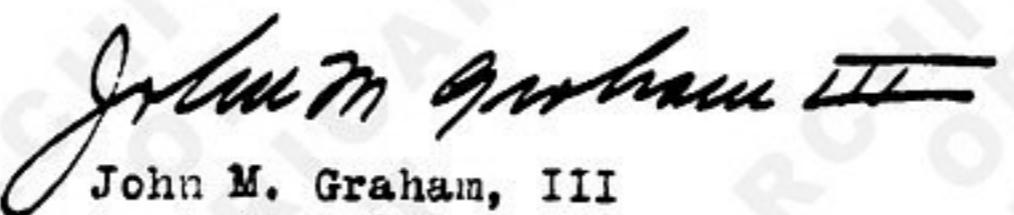
Mrs. Edith Gregor Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York

My dear Mrs. Halpert:

I have just received your very nice letter regarding the horse and rooster of Mrs. John W. Garrett of Baltimore. We should be very glad to send these two pieces over to you when the show closes. I cannot tell you how much your pieces have been admired and how much they have added to the exhibition. You were of such great assistance to me in assembling the show I am sure that I could never have put it on without you.

With best regards,

Sincerely yours,



John M. Graham, III  
Assistant Curator  
American Rooms

JMG:EM

BEST OF CARE GIVEN ALL ARTICLES MOVED, PACKED OR STORED, BUT WE DO NOT ASSUME RESPONSIBILITY OF LOSS OR DAMAGE, EXCEPT BY PRIOR ARRANGEMENT

**W. S. BUDWORTH & SON**

**PACKERS AND MOVERS OF WORKS OF ART**

**COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY**

**424 WEST 52nd ST., NEW YORK**

PHONE CO LUMBUS 5-2194

ESTABLISHED 1867

July 15, 1939

*Call for*  
Dear Mrs. Halpert,  
115 W. 18th St.,  
New York City

Dear Mrs. Halpert:

At your earliest possible convenience, will you please advise us when your Gallery will be open so that we may collect two paintings which you are loaning to the Portland Art Museum as arranged by Mr. Stephan Bourgeois.

The collection of these paintings has been put ahead, starting the 18th of this month, so would appreciate an early reply.

Faithfully yours,

W. S. Budworth & Son

CMJ/GS

*Charles W. Phusa*

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH PENNSYLVANIA

HOMER SAINT GAUDENS  
DIRECTOR

July 15, 1939

from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

Of the Fredenthal photographs you sent me I am inclined to concentrate on WHEN THE BOUGH BREAKS. For one thing, it has a touch of humor which we certainly need around these days.

But - and it is a big but - each one of these photographs has "water color" on the back of it. So what? This is supposed to be a show of paintings in oils. We don't lean over backwards, and there have been water colors, but they have got to be water colors that are framed and go kindred with oil colors.

So now what do you know?

Sincerely,

  
Director

SG:S

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK

60 EAST 24TH STREET

July 14th 39

The Downtown Galleries,  
113 West 13th street  
New York

Dear Mrs. Halpert,

I just received instructions from the Portland Art Museum to charge Budworth and sons, 424 West 52d street, with the shipping and packing of the pictures which you were so good to loan to the exhibition of Contemporary Art. Budworth will call for them on the 18th or the 19th after having communicated with your office as to the day and hour when his truck will call at your Gallery.

Your contribution to the exhibition consists of two pictures:

1, --Yasuo Kunioshi----Layfigure----- \$3000,-

2, --Jack Levine----Stringquartett----- \$ 500,-

-----

Will you kindly mark the pictures on the back of the frame for identification, noting the name and address of your firm, the name of the artist and the title of the picture.

The two pictures will be insured by the Portland Art Museum at two-thirds of the value designated above.

Very sincerely yours

*S. Bourgeois.*

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July 17, 1939

Dear Mr. Bourgeois:

On my return from the west coast, I found word that you had selected for the Portland exhibition a painting by Levine and Kuniyoshi's "All Alone". While we should be delighted to co-operate with you in lending these pictures, I find that the latter had been promised to the Cincinnati Art Museum. The exhibited at that institution opens on October 6th, but the collection is to be made on September 6th.

I called Budworth today regarding the dates of the Portland show but could get no definite information. If the time does not conflict, I shall include both pictures - or if the Kuniyoshi can be withdrawn to fit into the Cincinnati plans, I shall let budworth pick up both canvases.

The gallery is closed for the summer, and I am spending the time on my farm. The address is - Eden Hill Road, Newtown, Conn.; phone - Newtown 241 ring 13. Budworth promised to call on Thursday of next week thus giving us sufficient time for an exchange of correspondence. May I hear from you?

Sincerely yours,

Mr. Stephan Bourgeois  
60 East 94 Street  
New York, N. Y.

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK  
60 EAST 94TH STREET

July 18th 39

Dear Mrs. Halpert,

I just return from a trip and find your letter on my table. When I spoke with your representative about a month ago about the exhibition of Contemporary Art, which the Portland Art Museum has charged me to assemble for the occasion of the opening of a new wing of modern art, she advised me, that the Kunioshi: layfigure and Jack Levine were available for the purpose. In case, that after your return from the coast, there would be any change to be made, you would communicate with me. Since I did not hear from you, it was understood, that you agreed with the choice. Consequently I advised Portland to make all arrangements for insurance etc. The exhibition runs as I told your representative from the beginning of Septembre to the end of Octobre. If she did not take the facts down, it is certainly not my fault.

Since you closed your gallery without advising me of anything, I do not see, what I can suggest to you, since you do not seem to have any suggestions to offer to the Portland Museum. All what I could do was to assemble the material, make the arrangements with Portland and Budworth, advise every contributor by letter of the departure of the exhibition which has been done last week. So far there was no hitch whatsoever. I am therefore very surprised and disappointed that suddenly at so late a date there is a difficulty arising on your part. Of course the most simple thing would be let Cincinnati select another picture and you give instructions to your people to deliver the two pictures

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to Budworth.

Looking forward to the pleasure of hearing from you at your earliest convenience, I am

Sincerely yours

*Stephen Dainger.*

ARTS COMMISSION  
EDGAR B. FORD, PRESIDENT  
ALBERT KAHN  
ROBERT H. TANAHILL  
EDGAR B. WHITCOMB  
COMMISSIONERS

**THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT**

RICHARD W. READING  
MAYOR  
Reference Library

W. R. VALENTINER  
DIRECTOR  
EDGAR P. RICHARDSON  
ASSISTANT DIRECTOR  
CLYDE H. BURROUGHS  
SECRETARY

*P.O.W.*  
Mrs. Edith Gregor Halpert  
Downtown Gallery  
113 West 13th Street  
New York City, N.Y.

July 18, 1939

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

The Reference Library of the Detroit Institute of Arts is making every effort to develop a collection of material to be used for art research.

To do this fully and successfully, we believe that we should include all available catalogs of contemporary exhibitions. With this in mind we are writing to a number of art dealers in this country and abroad asking if they will regularly send to this library all catalogs and notices of exhibitions held by their firms. Many dealers already have us on their mailing lists but we have at present no way to check complete service.

We hope that you will be able to cooperate with us in this respect and should be pleased to hear from you so that we may know if we can count on you in putting this service into operation.

All material should be addressed in the form given below.

Very truly yours,

*Agnes Savage*  
Agnes Savage, Librarian.

✓ Address material to:  
Miss Agnes Savage,  
Reference Library,  
Detroit Institute of Arts,  
Detroit, Michigan.

*H.W.*



# HOTEL LA CITADELLE

PORT AU PRINCE  
HAITI

July 1939.

Dear Edith:

Hurrah, manager of the  
City of the West Indies - what next?  
This is the place an American gal started  
last year - now it's up to me to give  
it a French twist. So tell all your  
friends for next winter - better still  
come with a gang of your own  
because, as you know, Haiti is  
different - it's not N.Y. all over  
again but foreign - and how!

Send me any "body painters"  
who are working in atmosphere  
and I will give them 'personal  
attention'.

Let's have your news and  
all the best - ever devotedly

Phil Chadburn

# The Detroit News

THE HOME NEWSPAPER

DETROIT, MICHIGAN

July 22, 1939

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

My dear Mrs. Halpert

I am sending you with this, with a somewhat heavy heart, a couple of photographs of some family pictures of an acquaintance of mine who has fallen upon hard times. The heavy heart is because I fear that they lack the quality or age to be of any great importance, or, in fact, to have a resale value. It is a sort of faint hope. The owner is a gentlewoman, who desperately needs anything. Her ideas about the value of such things are not at all extravagant.

Do you suppose that either of these would have any cash value at all? If so, what would you suggest? I cannot think of anyone to whom to appeal but yourself, since the only thing I could see for them would be a kind of Americana interest, or a sale to someone who has a Victorian house, and can use such a portrait.

I wonder if anyone could clean up the "woman" and do a little repaint job on speculation. At least, will you be good enough to look at them and tell me what you think?

I realize it is rather a faint hope, but must try to do something for my friend.

Yours very truly

Florence Davies

FLORENCE DAVIES

Montgomery, Conn.  
July 24, 1930

Mr. George Grant Morgan  
in question, San Francisco Museum of Art  
San Francisco, Calif.

טומין, מילון

In view of all we well made plans to remain in San Francisco  
on April 10 longer - 2<sup>nd</sup> to take advantage of our very limited  
opportunity to call, repeat 2<sup>nd</sup> of a day in form and detail  
etc., & have a rather long exercise.

stage, later the 2nd day, I was able to visit the railroad to see the exhibition. It took an hour and a half to one-  
way, take over one hour to get to the station. I was very disappointed when I  
arrived with the following plan from Calfee, which was, and  
was another I learned that night, the example the first  
size 1 the American section. He gave a general description  
stating that he had received no special information from the  
main committee, but I suppose that has been authorized to since.

“spalas = val est ve w'g.”

discorably ז"ט י"ג,

July 25, 1939

M. Maurice Grosser  
70 rue de Provence  
Paris 7

Dear M. Grosser:

Many thanks for sending me a copy of the recent exhibition  
catalogue.

It is a pleasure to learn of the success of this exhibition.  
It clearly was forwarded to us by the Art Wholesaler  
of the Eco. It plan to return in October, as usual.

Because of the poor exhibition conditions, many of your  
in the art world, we have been unable to produce our  
list of artists earlier than June 20th. This, with an  
I should like to let, I cannot guarantee to have the same  
now. There will be an exhibition of your paintings in the  
in October or November. It will be suitable for you  
well as for us at the moment.

If the new date should bring you in November, you  
will hear from me. I hope you are having a pleasant stay  
in France.

With best regards,

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK

60 EAST 54TH STREET

July 28th 39

Mrs. Edith Halpert,  
Eden Hill Road,  
Newton, Conn.

Dear Mrs. Halpert,

Since writing to you on July 18th, I waited vainly to hear from you in regard to the two pictures, which had been promised by the Downtown-Galleries for the Portland Lxhibition. Considering the great heat in New York, I can of course appreciate fully your desire, to enjoy the barmy air of your farm. I would have liked to go myself in the meantime to the country, if it had not been for the responsibility of collecting and shipping the pictures, which were retarded so much for more than two weeks on account of your nonchalance. In consequence I lost a great deal of weight and besides, what is much more important--my good humour, which made my family complain bitterly. All your fault--which I imagine will be passed by you as usual in silence.

This reminds me of a little business-matter, which you have passed in silence since last Decembre. As you will remember, you wrote to me on Decembre 6th 1938 the following letter:

The Downtown Galleries

Contemporary American Art

113 West 13th street, New York, Telephone Watkins

Gregor  
Edith Halpert, Director

9-1535

Decembre 6th  
1938

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Mr. Stephan Bourgeois

Art-Research

60 East 94th street

New York

Dear Mr. Bourgeois,

I received your *special* letter regarding your special service and have a client in mind, who may be interested. Can you give me an idea of the fees, so that I can talk to him with some definite information in hand?

I have some personal matter on which I require some assistance. Perhaps you would be interested to help me. May I hear from you?

Sincerely yours

EGH: sr

signed: Edith Halpert/

Next day I called you on the phone to inquire, what kind of problem was involved. Your answer was that you did not wish to discuss the matter over the phone and that it would be necessary for me, to come to your office to discuss the matter in detail. I called the same day at your office and was shown by you hundreds of photos of modern pictures and sculptures belonging to a collection in Cleveland according to your statement. You asked me, to give you my idea as to the quality and value of each picture and object, which you noted on an accompanying list. At the same time you inquired again as to my fee, which I told you varied between \$50 and \$150,- for such kind of work, depending on the importance of the object involved and the time expended. You agreed with me, that this was in accordance with the usual procedure. Under the circumstances, I expected a check of at least \$50,- for my services since Decembre 7th. 38,

Why it has not been sent, is incomprehensible to me. Being in business it is of course natural that you expect to be paid for your services.

STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK  
60 EAST 54TH STREET

You will therefore find it comprehensible, that I wish to be compensated for my services as well.

I enclosing therfore a bill for the consultation of Decembre 7th 38 for which kindly remit your check and oblige

Yours very sincerely

*S. Bourgeois*

P.S. After having arranged yesterday morning with Budworth, that apparently neither he nor I could receive the two pictures reserved by you for the Portland Museum, having not hear from you and I began to replace them with other pictures, I received last night at 7 o'clock a telephone call from your office, that you were travelling somewhere in the country and could not be reached and that the Kuinoshi was going to Cincinnati instead as to Portland. Fortunately in the meantime, I had replaced one picture with a John Marin, which solved the problem of the Kuinoshi. In consequence only the Levine--Streichquartett will be your contribution to the Portland Exhibition.

S.B.

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MRS. PAUL LAMB

TWENTY-FIVE FIFTY-FIVE COVENTRY ROAD

SHAKER HEIGHTS, OHIO

Dear Edith:-

I have been in a state of breathless suspense over the young man who has taken you under his wing. I've been looking for a letter telling me how it all happened but the very fact that I don't hear from you, means that you are still honeymooning and deaf to the call of the outside world.

Jack has an adorable cottage in the little town of Kirtland with a living-room and dining room all in one which permits of artistic treatment. I gave them my second loveliest chest of drawers with four different kinds of wood and carved posts which is their chef d'oeuvres downstairs. The only blemish is the piles of wedding presents standing around everywhere but they are finally being relegated to the background, or back to the stores where they came from (at my suggestion!)

They want to hang some prints of ours on the walls and are waiting to make their selection when the rest of them arrive. I know you don't want to go into town for this chore so I'll wait until you really have time to dig them out. I think I told you that the thirteen framed things came all right but not the unframed collection.

The object of this note, however, is not to get your autograph, which would be simpler for you, but to spend five minutes of your valuable time with Virginia Nepodal, assistant to Kenneth Bates, head of the department of design at the School of Art who asked me to write you. She is going to spend several months in New York. She is young, attractive and ambitious and I know you will inspire her. At any rate, she is counting on my influence with you to inveigle you into seeing her when she telephones you.

Do you ever see Hortense and how are all the wards of the gallery, the artistic non-supports? I'm curious to know if you think there is a chance to sell anything really in the west-or anywhere!

Faithfully,

*Mildred Lamb*

TRUSTEES: WILLIAM W. CROCKER, PRESIDENT · TIMOTHY L. PFLUEGER, VICE PRESIDENT · LAURENCE I. SCOTT, SECRETARY · WILLIAM L. GERSTLE, TREASURER · WALLACE M. ALEXANDER  
ALBERT M. BENDER · ARTHUR BROWN, JR. · GEORGE T. CAMERON · FORREST ENGELHART · MORTIMER FLEISCHACKER · EDWARD E. HILLS · CHARLES KENDRICK  
WALTER S. MARTIN · THOMAS WATT MILLER · JOHN FRANCIS NEYLAN · ROBERT GORDON SPROUL · JOHN H. THRELKELD · WOMEN'S BOARD · MRS. HENRY P. RUSSELL, CHAIRMAN  
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MRS. JOHN C. KITTLE · MRS. MARCUS KOSHLAND · MRS. LEON LIEBES · MRS. EDWARD MACAULEY · MRS. DUNCAN McDUFFIE · MISS JANE NEYLAN · MRS. E. T. SPENCER  
MRS. SIGHNUND STERN · MRS. JERD SULLIVAN · MRS. MNON TUCKER · GRACE L. McCANN MORLEY, DIRECTOR

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# SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL · CIVIC CENTER · HEMLOCK 2040 · SAN FRANCISCO · CALIFORNIA

August 2, 1939

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

It was a great relief to receive your letter. We were all somewhat mystified and did considerable hunting for you here in the city. I had even felt a little apprehensive, fearing that some harm had come to you. You did not give me your excuse, but Mrs. Liebes tells me that you have married and that you are likely to return to be here with us. That is good news, indeed, and I hope it may be true.

I am glad you had time to see the exhibition at the Fair, and that you liked it. I believe Mr. McKinney did an exceedingly fine job of installation, despite the fact that he was somewhat crowded. I think it splendid that Kuniyoshi has received a prize. I hope that he has by this time received official announcement. As you probably know, the routine of Expositions does not run as smoothly as the permanently established museum, and if he should not hear please tell him not to be aggrieved. Meanwhile, I shall call the matter to the attention of those who are actually in charge over there.

I think the Kuniyoshi a fine painting and should like to see it in our collection, but do not see immediately a prospect of getting it. I shall, however, keep it in mind and if there is any possibility of turning it our way be sure I shall not hesitate.

With best wishes to you for every happiness, and the hope of seeing you soon.

Sincerely yours,



Grace L. McCann Morley  
Director

# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 5-8900

Cable Address: Modernart

August 3, 1939

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Dear Edith:

A magazine called "American Home" which has an enormous circulation wants to reproduce in color Karfiol's Making Music. I assume that neither you nor he would have any objection, so we are going ahead with it next Tuesday unless you phone or wire me by Monday at the latest not to do it. O K ?

I saw Charles yesterday and got a lot of minor cataloguing questions settled, most of those I asked you about in my last letter, I believe. Barr and I have asked Charles to write a statement for the catalog about his views of art in general, his own art, what he has aimed at and been interested in in both painting and photography, etc. We have almost always had notes of this kind by the artist for our other one-man catalogs, and it does not need to be long. You see we would have liked to quote many of the things he said about art in his manuscript but they have all been used by Rourke, and while we could quote them from the Rourke book, giving it the credit, I am afraid of Constance's attitude. So it would be much better all round if Charles could just jot down some more similar notes - same ideas of course only freshly stated. It can be just a rough draft if he likes and I will smooth it out and submit it back to him before printing. Please urge him to do this if he needs any urging (which I don't know), as I think it most

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THE PROBLEMS OF THE MUSEUM

is important for the success of the catalog.

Are you going on the trip to Maine? Let me hear from  
you.

Love,

Dorothy

P.S. I forgot something important which I need to know  
almost immediately. When was the Sheeler Durchnfield show  
held in Detroit? Charles thought it was 1935 but it seemed  
to me that it was probably 1936. Only you would really know.  
So drop me a postcard.

D.

DR. MARTIN G. VORHAUS  
1130 PARK AVENUE  
(AT 84<sup>th</sup> STREET)  
NEW YORK  
SACRAMENTO 2-8400

August  
third,  
1939.

Miss Edith Halperin,  
Newtown,  
Conn.

Dear Eda,

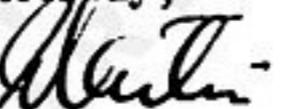
Please forgive my addressing this letter to you by the old name but all I know is that you are married and don't know the name of the lucky man.

However, the news is enough for me to write a very sincere letter of congratulation and a wish that it will bring you as much happiness and joy as you anticipate.

Give me a ring in the Fall and let's talk about the Pascins and maybe at that time I can ask you some impertinent questions about the lucky man.

Good luck in which May joins me.

Sincerely,



VG:O

43  
from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE GENERAL MAINTENANCE & SERVICE CO.

319 EAST 44TH STREET

NEW YORK

MURRAY HILL 4-  
4440  
4457

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 5th 1939.

Mrs Edith Halpert,  
Newtown, Conn.

My Dear Mrs. Halpert,-

It was most fortunate for me that I called when you happened to be in your studio. Mr. Morris, to whom I would have referred in an effort to find you, left yesterday to be away from some time and I would, therefore, have been at a loss to know how to reach you.

I am enclosing a small sample of wood moulding that I have finished in brass with metal vaporized and sprayed from that condition by my new process in which the metal is vaporized in an electric arc formed between the ends of two wires and blown out from the arc upon the material to be coated.

Any metal that can be put into wire form can be used and various alloys and color effects impossible to secure in any other way can be gotten by using two wires of different composition. For instance, the wire of aluminum and the wire of bronze gives a remarkable red color that cannot be gotten otherwise.

The coat has not "knit" when first applied but can be given any desired finish including high polish. The metal can be applied on wood, plaster, ceramic, pottery or metal and can be built up to any desired thickness. The little sample that I am sending was finished with a steel brush. It is a very thin coat.

I will be interested to have your comment on this material.

I am not advertising to any writers at the moment as I am trying to gather information which will increase my confidence and thus lower my other cost substantially.

Yours truly,

RFM/r

Robert F. Massa.

*Robert F. Massa.*

Newtown, Conn.  
August 7, 1939

Mr. Stephan Bourgeois  
60 East 94 Street  
New York, N. Y.

Dear Mr. Bourgeois:

May I ask what right you have to write such violently insulting letters to me? Your communication of July 13th - which I saw on my return from the West Coast - provoked me so much not only on the contents but the tone as well, that I found myself at a loss to reply. Since, I decided to talk to you in person, and made a special trip to New York for the purpose. I phoned twice and left a message the second time. I previously explained that the gallery was closed during the summer and consequently all business transactions were at a standstill. This custom has been followed in the gallery for thirteen years and no one has found it necessary to criticize my desire to enjoy the balmy air of the country at my own expense.

According to report, there was sufficient time for a notification to be made on the "university". Since the bill has been previously paid elsewhere, and all arrangements for that loan had been completed with me, I certainly did not feel called upon to break my promise - particularly as Portland could have had a equally important or even a finer artist. I wrote you on July 17th, immediately upon my return east, and waited until the 23rd for your "decision", as it were, in a cablegram. The letter is entirely biting scorn, as I'm certain the exhibition will be a veritable one even in the sense of a "runaway".

However, I must repeat that I can see no reason for such rudeness on your part. If you will reread our letter, I am sure you will agree that such irritability is not worthy of your position and that such communications are not sent even to one's valet.

As regards the bill referred to, we have never sent you a statement previously, and I did not know that my charge was for two hours time on the basis of '50. a day you mentioned as your fee. When the gallery is functioning once more in October, and the books are at my disposal, I shall take up this item with you.

Sincerely yours,

Colonial Williamsburg, Incorporated  
WILLIAMSBURG, VIRGINIA

August 7, 1959

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Mrs. Halpert,

I have just had an opportunity to read your July 10th letter which, as you know, was received in my absence on vacation. In as much as everyone is scattered for the summer, I suggest that you go right ahead with the catalogue in accordance with our correspondence up to the present time.

As for your questions -

I suggest that you go right ahead selecting the photographs and listing the catalogue items, checking dates, classifications, etc. I see no reason to specify the size of the pictures, in view of possibilities that some of the dimensions are not as yet absolutely clear. If you feel it absolutely necessary to come to Williamsburg to check up on details this summer—fine; however, please let me know a few days in advance so that I may be sure to be here. We are on summer schedule here and I may have to be away at times when you might otherwise want to get down. However, unless there is something urgent, I do not think you would need to leave the cool comfort of Connecticut for some hot days and the air conditioning here.

I have no definite feeling concerning the cover--whether it should be side-stitched or glued on. If you feel that the latter would be preferable, I think we could justify the additional cost.

A photograph of Ludwell-Paradise House is going forward to you under separate cover.

By all means let's eliminate the cost of alterations when it comes to setting type. I think that if you will have the manuscript prepared so that we could submit it to Mr. Chorley and Mrs. Rockefeller, after we have reviewed it here, that will be the best way to handle it.

As for Mr. Cahill—why don't you sound him out in a tentative way about the part which Mr. Chorley has suggested he be given in the introductory note. I think Mr. Chorley's idea was for something very simple and brief, which need not take a great deal of Mr. Cahill's time.

Mrs. Edith G. Halpert

-Page 2-

August 7, 1959

I know he is very busy and if this is something for which he should be remunerated, by all means let me know.

I do not think it will be necessary for you to submit an entirely new dummy. I think if you use the original one as a guide for the present and work up all the necessary materials, you can then have the printer arrange some revised dummy which will show Mr. Cahill and Mrs. Rockefeller in more finished form how the catalogue will appear.

Mr. Gorley talked to Mrs. Rockefeller about the Folk Art including items on exhibition in the various taverns and public buildings. It was their combined opinion that it would be preferable to have the Ludwell-Paradise catalogue list only the items in the Ludwell-Paradise House and Kitchen. If we need some supplemental publication, we can take that up after the catalogue is out of the way.

If, as you go along with this work, you find there are any other questions on which I can help you, please let me know.

With kindest regards,

Sincerely yours,

*B. W. Norton*  
B. W. Norton

6.27

Newtown, Conn., August 7, 1939

Dear Miss Davies:

Please forgive what may appear as negligence, but the gallery is closed and I have been flitting from coast to coast, with all the mail piling up in a beautiful stack awaiting my return.

I have an equally heavy heart in failing you and the "gentlewoman". The portrait of the woman is much too late for us, and the child is hard to judge from the photograph. At this time of the year, any prospects who still remain, are away from town and I have no way of reaching anyone until the gallery reopens and the folk are back in their winter quarters. If the lady portrayed has a pedigree, it may be worth while communicating with the "land gallery which occasionally places paintings of a later era, and less rude than the American Folk Art gallery.

Frankly, I wish I could be of some real service to you, as I can well understand what moved on to write. Certainly, I shall give birth to an idea as soon as the weather cools.

Yours etc. I am sorry at the time soon I will be in  
fair shape to meet you. I am not able to get in touch  
when you are next in town, so look me up.

Very truly yours,

P.S. If you have no objection for the studio, etc., picture  
let me know.

Act 9/19

Newtown, Conn. - August 7, 1939

Dear Mildred:

We have had so many guests and so much activity in  
the way of printing, framing, etc., that I  
have been unable to get at a bit of stationery.  
However, I did look into the express business and  
the American Railway people are looking into the  
matter. All the prints were shipped the same day,  
but in separate cartons. We have receipts for both,  
and I shall mail them to you on the check-in.  
The shipment was made after I left for the coast,  
but I am particularly very careful and has all the  
packets.

I will let you know when I have the  
information in writing. I am certainly anxious to  
have it of it. I hope that he will soon be living  
in L.A.

You, I am told, are having a show, and I am still an  
exhibition in L.A. I am not having time  
for anything else at present. I hope it will be  
fine. We are to be in the 10th Street Galleries, 52 & 54th &  
Broadway. The reception is on Monday 11th at 6 P.M.  
His father is to make a speech at 7 P.M.  
I am not too well myself, and I am very weak, but  
feel well enough to help out. I am going  
to be there on Monday at 7 P.M. and Tuesday, and  
will be there on Wednesday. I am not able to  
attend on the 10th Street Galleries, but I hope  
to be there on the 11th. I am sure that the audience will just  
be very glad to see me again.

It is still to be determined if I will be able to go to the  
10th Street Galleries on the 11th. I am not  
able to get a room in L.A. on the 11th, but I am  
traveling on the 11th, so I will be able to go to the show.

I am still in the 10th Street Galleries on the 11th. We have  
a show, and I am still in the 10th Street Galleries on the 11th.  
I am not able to get a room in L.A. on the 11th, but I am  
traveling on the 11th, so I will be able to go to the show.

With love to the artist and a love to you.

Yours,

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BEST OF CARE GIVEN ALL ARTICLES MOVED, PACKED OR STORED, BUT WE DO NOT ASSUME RESPONSIBILITY OF LOSS OR DAMAGE, EXCEPT BY PRIOR ARRANGEMENT

## W. S. BUDWORTH & SON

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

424 WEST 52nd ST., NEW YORK

PHONE COLUMBUS 5-2194

ESTABLISHED 1867

August 9, 1939

Downtown Gallery,  
Mrs. E. Halpert,  
113 W. 13th St.,  
New York City.

Dear Mrs. Halpert:

We have your card of the 8th inst. and are accordingly writing to the Art Association of Newport today requesting them to continue insurance on the water colors until such time as delivery can be effected.

We will also charge the Art Association for the expense of storing, and will await your further advice regarding the water colors.

Faithfully yours,

W.S. BUDWORTH & SON

BY

WJR/AS

THE BERKSHIRE MUSEUM

FOUNDED BY ZEBIAH CRANE 1863

PITTSFIELD, MASSACHUSETTS

Laura M. Bragg, Director

August 11, 1939

Downtown Gallery  
113 West 13th St.  
New York City

Gentlemen:

Enclosed are checks as follows:

Katherine Schmidt	\$5.00
rental on painting "Broe and McDonald Listen In"	
Yasuo Kuniyoshi	\$5.00
rental on painting "Summer Storm"	

now on loan at the Berkshire Museum.

Would you please see that the artists receive  
the checks.

Very truly yours,

*Margaret Dorr*  
Secretary to the Director.

*Sent  
T. A. D.*

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# The Detroit News

THE HOME NEWSPAPER

DETROIT, MICHIGAN

August 12, 1939

Mrs. Edith Gregor Halpert  
113 W. 13 Street  
New York, New York

My dear Mrs. Halpert

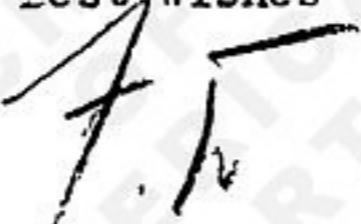
Thank you so much for your kind letter about the family portrait. Its contents did not surprise me at all, but you know that we all have a compunction complex about our friends and feel impelled to let someone else say for us the final word.

After all one has only to face the facts -- would you or I buy that picture as a handsome decoration for a room either on a folk art or other basis? No, I'm afraid we wouldn't.

So glad you saw dear old Edmund. We did have lots of fun.

Hope to look in on you on my next New York trip, and thanks again for your kindness.

Best wishes



Florence Davies

FD:hd

WASHINGTON

NEW YORK

CHICAGO

LANSING

August 14, 1939

Miss Laura C. Gray  
Albion, ~~Ep. 4122~~ 1904  
Pittsfield, Mass.

טכני ו-טכני

Upon a visit of a week, I saw a portion of the mainland at the head of the bay, and in accordance with your present and later observations, I will add, the letter was misdirected as I have received no reply.

To make arrangements, this is a simple, will you  
please call the telephone  
number 243-1233. If the telephone office should in-  
quire, we are.

success, "ours,

10. Please notify me regarding the "university" in either event. Thank you.

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Newtown, Conn.  
August 14, 1939

Mr. Francis Taylor  
Director, Worcester Art Museum  
Worcester, Mass.

Dear Mr. Taylor:

When I last had the pleasure of seeing you, surrounded by descending nudes (in oil), you mentioned a series of photographs owned by Miss Forbes of tombstone fame. As I recall, they are not on public view, but may be given with your cooperation.

I am now trying hard to reassemble my energy and remaining wits - after two months absence from serious work - to take a short motor trip to Boston with stops en route. Naturally, Worcester is a special destination. However, I do want to select a day when you are among those present. I expect to leave Tuesday morning, I doubt not and can make Worcester either Tuesday afternoon or Wednesday morning - depending on your convenience. Won't you please let me know.

My best regards.

Sincerely yours,

P.S. The address is - Eden Hill Road  
Newtown, Conn.

11.52.10  
Newtown, Conn.  
August 14, 1939

Mr. Francis Taylor  
Director, Worcester Art Museum  
Worcester, Mass.

Dear Mr. Taylor:

When I had the pleasure of seeing you in Hollywood surrounded by descending nudes (in oil), you mentioned some photographs by Miss Forbes and suggested the possibility of my seeing them.

**Betty Brown**

FRAMES · PRINTS · ETCHINGS  
128 EAST FOURTH STREET  
CINCINNATI, OHIO

August 16, 1939

Downtown Gallery  
113 W. 13th Street  
New York, New York

Gentlemen:

I am opening a New Gallery, connected with one of the oldest furniture companies in the city, Kreimer Bros.

I would like to open my gallery with some interesting and important exhibits, and would appreciate very much any suggestions you might have to offer; also please give me some idea of cost.

As I am thinking of coming to New York in September I would be glad to hear if you do send out exhibits.

Yours truly,

*Betty Brown*  
BETTY BROWN

BB:CLB

FOUNDED BY ZEEB CRANE 1863

THE BERKSHIRE MUSEUM

PITTSFIELD, MASSACHUSETTS

LAURA M. BRAGG, DIRECTOR

August 17, 1939

Miss Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

My dear Miss Halpert:

The exhibition "World of Today" closes September 5th, and it is our plan to have all of the paintings back in New York within the time you mentioned in your letter, September 11th. We shall be glad to see that Kuniyoshi's painting, "Summer Storm" is returned to an American Group by that time.

Miss Bragg is at present in New York but will return to Pittsfield Sunday. I do hope that you will be able to see the exhibition. Mr. Hudson D. Walker came in yesterday and was very much pleased with the selection and arrangement. Although he was, of course, familiar with most of the paintings, he found that the spaciousness of our large central gallery gave them an added interest.

Very truly yours,

*Margaret Borr*  
Secretary to the Director.

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Newtown, Conn.  
August 18, 1939

Mr. James I. Coran  
Williamsburg, Va.

Dear Mr. Coran:

At the moment, I am at my summer home. However, I am planning to be in New York within a week or so. I shall ascertain the present whereabouts of Mr. Rosen. While he is the best restorer, he is equally poor at procrastinating. We have the same experience with him from time to time - but in spite of everything, we find it worth while in the end.

I shall communicate with you as soon as I can reach him. Meanwhile, I am working on the 'catalogue', which seems to take forever. I suppose it is the business that takes 300 items a year like a television director. I shall write to you or to Mr. Coran regarding the large size photographs for reproductions when I am in town. I shall send what negatives I have, as ours were made by sunami who is a much better photographer for reproduction purposes than Coridea. I can then list the balanced needs.

My very best regards.

Sincerely yours,



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

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August 25, 1939

Mrs. Edith Halpert  
Newtown  
Connecticut

Dear Mrs. Halpert:

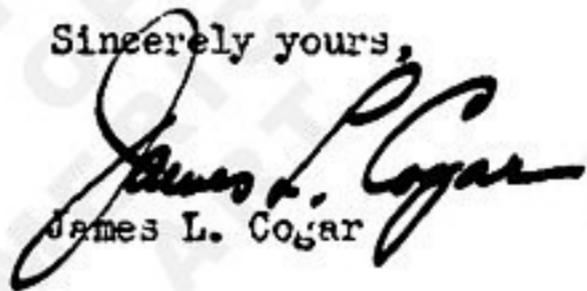
Thank you so much for your letter of August 13.

Anything you can do towards spurring Mr. Rosen on will be greatly appreciated by us as we are more than anxious to have the necessary repairs made to our paintings as soon as possible.

I know that the catalogue work is going along fine. I suggest that you write to Mr. Norton regarding the large size photographs for reproduction.

With best regards, I am

Sincerely yours,



James L. Cogar

8.18

Fred J. Hinnerty

Antiques

122 Charles Street  
Boston, Massachusetts

Dear Mrs. Helfert.

Aug 28, 1939

I am very sorry to have missed you but I wrote in my letter that I was closed Saturdays.

The price of the weather vane is \$45.00 and the picture on the floor is \$5.00.

Sincerely yours

Fred J. Hinnerty

P.S. That is the weather vane I sent you the tracing of.

F.J.H.

August 20, 1930

Mr. Burkhart Hoyt  
The Denver Art Museum  
Denver, Colorado

Dear Mr. Hoyt:

Your letter addressed to Paul Matisse has referred to  
us as his agents. We at Matisse are happy to cooperate  
with you in setting up a list of 100 works for your  
exhibition.

As we are known, Matisse has executed over 100 sculptures  
as well as reliefs, bronzes, plasters, vases, etc. which are  
equally well known, and his work is represented in many  
museum and important private collections. Will you  
be kind enough to advise a selection which will be representative  
of his work, a decorative and a decorative work, or  
that are suitable for mounting on the tables. It shall  
make the selection a reality.

In replying, will you please consider the following  
information, which we shall be glad to make available  
next month.

Very cordially yours,

Wethersfield, Conn.  
August 29, 1930

Mr. T. W. Norton  
Williamsburg, Va.

Dear Mr. Norton:

The summer is a mighty difficult time to get things done, I have discovered. Aside from feeling quite lazy myself, I have run into various complications due to the absence of cut-wires for samples, the printer who has just sent me the new number we agreed upon is away at present, and Mr. Schill, who is in charge of the railroad matters until after the holiday... I cannot write my foreword until I ascertain how much space he requires, and which of the territories he wishes to cover.

Enclosed is my note regarding that I see the Rockefellers after their May 20th decision on permanent collections or substitutions. There are some items in the catalog which we thought advisable to substitute from time to time to keep the exhibition alive - particularly for those who had made previous visits. In this numbering system, no one will not be confused, as they will refer only to the corresponding numbers in the catalog also. In the other hand, there are so many slides which may be entirely eliminated, but I do not wish to make it upon myself to make the selection. Mrs. W. G. Collier has exonerated a hurry to check to see if anyone is still interested in the collection. On May 11th, I am on my way to the City of New York to do a little shopping. I will make it necessary to make so even out stamp obligations. I shall check with her also the behavior to be recommended, as far as a collector is concerned. I have thoroughly our files, and a number of good prints, but there are only a few of which can turn up on the market now the yearning. I am under the impression that from the photographs, we should plan the decision of what to do to it. As a matter of fact, several of the "good" prints which are rather faint will make poor cuts. It is possible to have a few pictures retained in "fines" to improve the appearance of the catalogue and to make for consistency in the cuts.

Have you any other photographs of paintings since the one you sent is an excellent print, but when it is reduced to

a litt'e over five inches, the reproduction will be  
rather ineffective. Don't you think so? If you agree,  
can you substitute a print that emphasises the building  
or concentrates more on linear design. It may not be a  
bad idea to use a woodcut instead in order to vary the  
reproduction from those of the exhibits. Please let me  
know what you think.

Just as soon as I complete negotiations with Mr. Cahill,  
and with Mrs. Rockefeller, I shall send you the complete  
copy together with the final dummy for approval. Will  
you arrange to show it to Mr. Shorley, or will it be  
necessary to make another set? I am planning to send  
two to deliver one to Mr. Rockefeller, to be forwarded  
to the printer. Thus there will be two in all unless  
you think that more will be required.

I am still in Newtown where it will be advisable to  
address me. I hope that you had a pleasant vacation.

Sincerely yours,

P.S. Will you be good enough to order one print of  
the girl in the pinafore which was photographed  
in Williamsburg together with the latest acqui-  
sitions. I think she should be included in the  
cuts not only because she is a fine example, but  
also because the picture has been reproduced very  
little.

John Dubois Traver      Antiques      549 Union Street      Hudson      New York

Aug 3/39

My dear Mrs. Halpert - I believe I will be able to get you a very fair & full history of the two Vanderlip portraits we recently discussed as the it may entail quite a bit of time & effort on my part & for which I may have to make some charge. The people I spoke of know nothing but I have located an old friend of the Van Allen family from whom I believe I can get the desired information & I believe they were prone to be a Miss Van Allen & a married sister. If you have photos of the portraits or can conveniently take some, I know it would help. If so please send them to me. Your sincerely

interested in getting the history & is  
really important to you & will continue  
my efforts, as kindly let me hear further  
from you.

Yours sincerely,  
J. D. Jackson

P.S. Please return the photos under  
expedita com 9/27.

John Dubois Traver Antiques 549 Union Street Hudson New York

Mr 3/39

My dear Mrs. Helfer - I wish to apologize for  
my tardiness in <sup>not</sup> taking up the matter.  
of Vanderlyn portraits with you sooner.  
I used every effort in the matter, but I  
never <sup>to</sup> say without success, & fear there is  
nothing further I can do for you as to actually  
establishing their identity, as the I believe  
from what little I could learn there is no  
doubt but what they are Van Alens.   
I had  
to relate, there was an affidavit with the  
portraits stating wh. they were & what was  
evidently lost or destroyed with evidently <sup>no</sup> hope  
of finding it.  
If in the future there is any chance of my  
digging up any tangible information I shall  
be glad to do so. Yours sincerely  
JFB Traver

1/39

MISS MARY WELLS EDWARDS  
38 ATWOOD STREET  
HARTFORD, CONN.

The American Folk Art Museum  
110 West 13th Street  
New York City

Gentlemen:

Have you in your collection a reindeer  
weather vane, made of molded lead or copper?  
I am anxious to have a photograph of one,  
an old one, as we have an old family one  
which is minus antlers and fore legs and which  
we wish to repair for sentimental reasons.

I would appreciate hearing if you do  
have such a weather vane; I could come to  
New York if you do not have a photograph.

Perhaps you could suggest some other  
approach.

Thank you very much.

Sincerely yours,

*Mary W. Edwards*

Colonial Williamsburg, Incorporated  
WILLIAMSBURG, VIRGINIA

September 1, 1939

Mrs. Edith G. Halpert  
Newton  
Connecticut

Dear Mrs. Halpert:

I am very glad to have your letter of August 29th for I have been thinking about the catalogue and especially since reading the excellent notices which the Museum of Modern Art obtained last week with their announcement of Mrs. Rockefeller's recent gift to them.

I am checking over our files to see if we can find any better views of the Paradise House. In the meantime, I am referring your postscript to Mr. Cogar so that he may arrange to have a print of the Girl in Pinafore and prints of the latest acquisitions forwarded to you.

I can quite understand how difficult it is to get many things accomplished during the summer when so many people are away. I think the schedule you have in mind for reviewing this whole matter with Mrs. Rockefeller soon after Labor Day is excellent and if you will just keep me posted, that will be fine.

With kindest regards,

Sincerely yours,

*B. W. Norton*  
B. W. Norton

riar to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Eyrie  
Seal Harbor, Maine

*W. D. Rockefeller Jr.*

September 5, 1939

Dear Edith:

It sounds like a grand and hilarious trip that you had through New England. What did you do about the baggage situation? Mrs. R. says that it will be quite all right to wait to go over the catalogue material until she returns. In fact I think she likes the idea. We have just made reservations to leave here the night of the 20th. This is always subject to change of course, but she will probably be in Tarrytown soon after that anyway. I think that she plans to be in Tarrytown most of the time in October.

Too bad you had to re-write your copy. But it would also have been too bad to have gotten the Virginians down on you after all the good work we have done.

I don't have duplicate photographs of the Williamsburg pictures up here. The other set is in Williamsburg. The only way to order them is to show them to Koshiba. I'll be glad to do it if you want to wait until I get back.

I spoke to Mrs. R. about the Keniston information. She thought the information should be included, and when I asked her about using his name, she said she thought it would be all right to have that in a footnote.

Recently we had an inquiry for advice about what to do to have a "Shadow picture" cleaned. The writer owned one containing, among other ingredients, velvet and feathers. Dirt had sifted in through the frame. Would you have any idea where such a picture could be cleaned? Feather picture, not feather fane.

We have had an awful lot of fog lately, and what with most of the people departing, it sort of gets you down, and we'll be glad to leave. We have had a very nice summer though.

Best wishes,

Sincerely,

*Elmer Robinson*

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archivist is living, it can be assumed that the information  
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September 6, 1939

Mr. James S. Plaut  
Director, The Institute of Modern Art  
Boston, Mass.

Dear Mr. Plaut:

This morning we received word from Budworth that the paintings selected for the Cincinnati Art Museum are being called for tomorrow. Among the pictures from this gallery is the Karfiol "Summer in Ogunquit".

According to our records your exhibition closed on the 4th of this month. Thus, it is likely that the pictures are on their return trip. If not, will you be good enough to ship the Karfiol directly to the Cincinnati Art Museum in order to expedite delivery. I shall be most grateful - if it is not too much trouble.

I am very curious to know how the exhibition was received and whether the Karfiol proved as popular in Boston as in New York, when it was shown at the Whitney Museum. As a matter of fact, I had hoped that it would remain in Boston.

We are reopening the gallery for the fall season after September 10th, and I look forward to a visit from you.

Sincerely yours,

THE DES MOINES ASSOCIATION OF FINE ARTS  
DES MOINES, IOWA

PAUL S. HARRIS  
DIRECTOR

September 7, 1939

Dear Mr. Walters:

Would it be possible for us to consider having an exhibition of your ceramic sculpture this next January or at some other time this season?

We have exhibition galleries near the center of the city and intend to expand last year's series of twenty exhibits into a more important array this year. Both the character of your work and your Iowa associations interest us.

Enclosed are a pamphlet and a report which may interest you.

Sincerely yours,

*Paul S. Harris*

Mr. Carl Walters  
The Maverick  
Woodstock, New York

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# THE INSTITUTE OF MODERN ART

270 DARTMOUTH STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

September 7, 1939

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of September 6th. Inasmuch as there has been a slight delay in arranging to have pictures in our summer exhibition returned, the Karfiol "Summer in Ogunquit" has not yet left Boston. I shall therefore abide by your wishes and have the picture sent directly to Cincinnati.

The exhibition was, I think, as successful as this kind of summer show could be and the Karfiol figured prominently. I was not around to learn the general reaction to the picture but I myself think it an exceedingly fine one and regret that I could not be instrumental in making Boston its permanent home. Thank you again for your kindness in lending it to the exhibition.

Sincerely yours,

*James S. Plaut*  
Director

gph  
JSP:MBC

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STEPHAN BOURGEOIS

ART - RESEARCH

NEW YORK  
60 EAST 24TH STREET

Sept 13th 39

The Down-town-Gallery  
113 West 13th street  
New York

Dear Mrs Halpert,

Answering your letter of August 7st I have so far not found it necessary to send any bill to those, who consulted me on some of their artistic problems, although I have been active in this capacity since 1911. Usually I received after the service was accomplished my renumeration or a few days later by letter. Fondamentally this kind of thing is just as simple as any business transaction of such a small calibre. As for the value rendered the later Henry Goldmann, whom I advised for years in the acquisition of most of his pictures, thought, that the following consideration had to come into play: Besides time it was important to account for the value of the objects involved--experience and training--acumen--and before all a sense of responsibility. Considered from this angle the charge is very little. It will interest you in this regard, that I receive \$100,- for each lecture, I give. As you know a lecture does not last more than an hour.

Since the service was rendered about 10 months ago, it would be bad business for me to continue in it, if everybody would make me wait as long as this. You certainly could not run your business on such a basis for any length of time. You ~~certainly~~ count on the good will of others and I do the same. Under the circumstances a check by return-mail would be highly appreciated.---Very truly yours

*S. Bourgeois.*

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## THE DENVER ART MUSEUM

City and County Building, Civic Center  
and Chappell House, 1300 Logan Street

Donald J. Bear, Director  
Room 463, City and County Building

September 13, 1939

Miss Edith Halpert  
Eden Hill Road  
Newton, Connecticut

Dear Miss Halpert:

In making a selection of Carl Walter's work for the Denver Art Museum's November show, will you include one of his ceramic animals and one bowl or vase.

It would be helpful to us if you could get them to Mr. Stephen Smith of Gerard's, 48 East 48th Street, as he has very kindly offered to ship the work of several artists for us, thereby bringing down our transportation costs--a big item in this type of exhibition. The Museum will reimburse you for any expense involved in getting them to him. He will undoubtedly ship by the 8th or 10th of October at the latest.

Thank you for your prompt cooperation.

Very truly yours,

*Mildred Hoyt*  
Mrs. Burnham Hoyt

MFH/ei



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

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September 14, 1939

Mrs. Edith G. Halpert  
Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Mr. Cogar has asked me to send you the attached prints.

These prints were made from the only negatives Mr. Nivison, our photographer, had of the latest acquisitions at the Paradise House. Perhaps, Miss Robinson has some of the other negatives from which prints could be made if you care to have them.

Very truly yours,

*Dorothy M. Geiger*

Dorothy M. Geiger  
Secretary to Mr. Cogar

18  
Enc.

September 19, 1929

Miss Mary Wells Edwards  
30 Atwood Street  
Hartford, Conn.

Dear Miss Edwards:

Although we have several deer weather vanes, we have no photographs on hand.

If you should be in New York, I would suggest that you drop in to see the originals.

Very truly yours,

egh  
ne

delivered to Gerard's  
Oct 5

September 19, 1939

Mrs. Burnham Hoyt  
The Denver Art Museum  
1500 Logan Street  
Denver, Col.

Dear Mrs. Hoyt:

Following your suggestion we are arranging to send two Carl Walters' ceramics to Gerard's before the 8th of October.

If we have photographs of these objects, I shall send them to you under separate cover.

Sincerely yours,

? A. F. F.

egh  
ne

September 19, 1939

Mr. John Duois Traver  
549 Union Street  
Hudson, N. Y.

Dear Mr. Traver:

Forgive me for not having answered your letter sooner. After leaving Hudson, we continued on quite a lengthy trip and I did not get back to town until this morning. I am enclosing a check for the frame. I hope the amount is correct as I have no record with me. If there is an error, please advise me.

Under separate cover I am sending you photographs of the Van Allen Twins which you requested. As I mentioned during my visit, I am interested in obtaining additional information on these two paintings, particularly in relation to the authenticity as to the name of the sitter. If there is some expense involved, say \$25 or thereabouts, I should be glad to incur that without further correspondence. If more will be required, please advise me.

Sincerely yours,

egh  
ne  
enc.

BENNINGTON COLLEGE  
BENNINGTON, VERMONT

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September 20, 1939

Mrs. Edith Halpert  
Downtown Gallery  
113 West 13th Street  
New York, N. Y.

Dear Mrs. Halpert,

I am writing to you concerning the possibility of an exhibition of drawings and sculpture by William Steig at Bennington College sometime in October. We will be glad to pay the expense of transportation and insurance while the work is in transit and on exhibition, unless your gallery covers the insurance through a blanket policy. Because of a limited budget allowed for bringing exhibitions to the College, I must of necessity inquire into possible crating and shipping costs, as well as insurance value, which would be involved in the showing of Mr. Steig's work in Bennington.

We are now engaged in preparing an exhibition schedule for this semester and shall appreciate it if you would be willing to let us have about eight drawings and eight pieces of sculpture for about two weeks.

Sincerely yours,  
*Simon Moselsio*  
Simon Moselsio

September 20, 1939

Mr. Robert F. Massa  
The General Maintenance & Service Co.  
319 East 44th Street  
New York, N. Y.

Dear Mr. Massa:

As I spent most of the summer traveling, I did not have the opportunity to go into the matter referred to in your letter.

Up to the 1st of October, if you should be in the neighborhood, won't you drop in. Possibly we can work out something in connection with the material you describe.

Sincerely yours,

egh  
ne

Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

September 21, 1939

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Many thanks for your letter of September 19th.  
This is just to let you know that I am planning to be in  
New York next week on a number of Williamsburg matters.

If anything new develops with the Paradise  
catalogue you can reach me through the New York office,  
Central 7-8141.

Kindest regards,

Sincerely yours,

*Bess W. Norton*  
B. W. Norton

6.24

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# THE INSTITUTE OF MODERN ART

270 DARTMOUTH STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

September 21, 1939

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Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113, West 13th Street  
New York, N. Y.

Dear Mrs. Halpert:

The "Contemporary New England Oil Paintings" exhibit has just closed. The exhibition was very well received and well attended.

I should like to thank you most warmly on behalf of the Trustees of The Institute of Modern Art, and for myself, for your generosity in lending your paintings "Summer in Ogunquit" by Bernard Karfiol, "New Haven, 1935" by Charles Sheeler, "Bristol Harbor" by Niles Spencer and "Street Scene, 1937" by Jack Levine.

The paintings left the Gallery a few days ago and should reach you in good condition.

Sincerely yours,

President

NS:mw

September 22, 1959

Mr. Simon Moselsio  
Bennington College  
Bennington, Vermont

Dear Mr. Moselsio:

As you may know, we always have been glad to cooperate with educational institutions in arranging exhibitions of paintings, sculpture, drawings or prints, without asking for any fee.

In recent years, with the increased interest in art throughout the country, the requests have exceeded the supply, and we have been obliged to reduce the number of outgoing shows accordingly. We have also reached the conclusion since that such exhibitions are of great value to the institution and its audience, but not equally so to the artist. Some sales guarantee should be arranged for. For the past few years we have functioned more and more on these lines and have made an exception of Bennington College.

However, I feel that in the case of William Steig's work, which is extremely popular, and which has continuous market in New York, we would be asking Mr. Steig to make a sacrifice in arranging an exhibition in Vermont without some definite prospect of return. While his sculpture ranges in price from \$100 to \$500, his drawings are sold from \$10 to \$25. This being the case, don't you think it likely that some friend of the College will consider the show of sufficient importance to warrant a small investment in the way of a purchase guarantee? Even if the sum involved were \$25, I would feel a little more justified in agreeing to such an exhibition. Won't you please consider the latter and let me know?

As the carvings are rather small and the drawings merely matted and not framed, the cost of transportation, which the College assumes, does not involve much outlay. The same is true of insurance on objects in the low figures.

Sincerely yours,

egh:ne

910 W. Main St.  
Richard Va.  
Sept. 25/39 -

Mrs. Edith Halpert,  
Dear Madam

'On advice of

Mr. Daniel C. Rich - I am writing  
you to see if you could dispose of  
two very old and handsome paintings  
for me.

One is painting of girl and the  
other of her Father - life size.  
They have been much praised  
and sought after for museums -  
also to be exhibited - but  
I am selling out if we could not  
and would like to sell these pictures  
immediately before I leave.

P.S. The picture is here been judged  
to be some where about 118 years  
old.

Miss. Sally has <sup>2</sup> photo to graphs  
of same which I can borrow  
to send you if you are interested.  
She praises my pictures very highly  
and does not want them to leave  
Virginia, but I would rather  
sell them to another State, as  
I do not care for any of my  
personal belongings to go to people  
I know.

I would appreciate anything you  
could do in this for me.

Yours sincerely  
Elizabeth Paxton.

+ GALLERY HOUSE +

17 East Elm Street · Chicago · Telephone Delaware 8948

September 26, 1939

Miss Edith Halbert  
Downtown Gallery, Inc.  
113 West 13 Street  
New York

My dear Miss Halbert,

Mr. Louis Kitman has suggested that I write you in regard to securing an exhibition of lithographs and drawings by Kuniyoshi. I feel that at this season there is a definite market for his work among my clientele.

In the event that this suggestion meets with your approval, I will defray all shipping expenses. Naturally all work is thoroughly protected by insurance while in the gallery.

As the gallery finds it more satisfactory to do its own framing on drawings, etc. I prefer to have the pictures shipped unframed and unglassed.

The customary sales commission is  $33\frac{1}{3}\%$  of the price marked on each picture. I can display from twenty-five to thirty pictures averaging 18" x 24" including mats.

Your gallery's reputation is such that I leave the selection of pictures entirely up to you. In addition to lithographs and drawings, I can use pictures in all media except oil.

The exhibition would run from October 16th to 28th, and I would therefore like the pictures to be in the gallery by October 9th.

Trusting that this plan will meet with your approval and looking forward to the prospect of dealing with you, I am,

Very truly yours,

*Edith Wilson*

EW/et

DALZELL HATFIELD  
FINE PAINTINGS  
NEW YORK LOS ANGELES

Ambassador Hotel  
Ambassador Station, Box K  
Los Angeles, California  
September 28, 1939

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

The "Buffalo Hunter" arrived safely and we are returning the signed blue slip herewith. This painting is really a very excellent example and I have two clients already interested in it. I shall handle the matter as rapidly as possible without endangering the sale by rushing. I shall, of course, report to you as soon as there is anything definite.

Regarding the Early American exhibition, I do want to have this here in Los Angeles but when we put it on I want to really put it on in a way that will make a very fine impression. I plan to come to New York in the latter part of October or first part of November and I thought I would come in at that time and we can go over the whole matter, making selections of paintings and possible sculpture, and undoubtedly you can give me a number of pointers as to the best method of attracting attention to such an exhibition. In that case I thought we could plan the show for one of the winter or spring months. What I would like to do would be to attract enough interest and attention with this show to warrant my continuing to represent you out here in the field of American folk art. At any rate, we can talk the whole matter over when I come to New York.

Naturally if I am going to have the show out here, I would prefer that you do not send the paintings to the other dealer you mentioned as I would like to handle it exclusively in this section. It may be that we could have the show as early as January 15th but that, again, we can talk over when I am there.

With all good wishes to you and looking forward to seeing you in a few weeks, I am

Sincerely,

DALZELL HATFIELD GALLERIES

*Dalzell Hatfield Jr.*

DH:K

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September 29, 1939

Mr. Paul S. Harris, Director  
The Des Moines Ass'n of Fine Arts  
Des Moines, Iowa

Dear Mr. Harris:

As we are agents for Mr. Carl Walters, he referred your letter to us with a comment that he is particularly eager to cooperate with his home state.

We are arranging a one man show at this gallery for the month of December, and could send an exhibition to you after the 10th of January. This would combine his ceramic sculpture with his pottery, in order to furnish a more complete picture of his contribution to contemporary art.

If you will let me know what dates are most suitable for you, and how many objects you can place in the gallery, I shall offer a selection for your consideration.

Of course it would be better if you can come in to make your own choice - that is if you are planning to be in this part of the country.

Sincerely yours,

egh  
ne

September 29, 1939

Miss Elizabeth Barlow  
910 W. Main Street  
Richmond, Virginia

Dear Miss Barlow:

If you will send me photographs of the two pictures referred to in your letter of September 25th, I shall be very glad to let you know whether we are in a position to place them. It is also necessary to have the net price or the figure you expect so that we may be guided accordingly.

Sincerely yours,

egh  
ne

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September 29, 1939

Miss Edith Wilson  
Gallery House  
17 East Elm Street  
Chicago, Illinois

Dear Miss Wilson:

We shall be glad to cooperate with you - at Mr. Kitman's suggestion - in sending an exhibition of Kuniyoshi's lithographs. We may be able to include several drawings although there is a very limited number on hand.

As we receive only 33 1/3% commission from the artist, we are not in the position to pay out the entire sum. As a rule we give 20% to other dealers, but I shall increase it to 25% to make it worth your while.

The prints, matted average two sizes - 14 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ " and 18" x 24". Thus, I am taking a chance of sending you 35 in all. They will be merely matted to save transportation costs for you.

If the above arrangements are satisfactory, please let me know so that I can make corresponding arrangements.

Sincerely yours,

egh  
ne

910 W. Main St.  
Richmond, Va.  
Sept. 30/38-

Dear Mrs. Harper,

I am sending you photographs  
of the pictures as you requested - which I  
will have to ask you to return at my expense -  
as they are the property of Miss Julia Sully  
of the Fa. Indef. Dickinson.  
I sent them to Mr. Rich - who told me to get in  
touch with you, and I am using them now, without  
Miss Sully's knowledge - as she is away, and she im-  
pressed the fact strongly before that they were to  
be returned as quickly as possible.  
I am leaving the city before cold weather - if  
I succeed in selling my place here and would like  
to turn these pictures into cash instead of packing  
away.  
I will not refuse any reasonable price for  
them as I have no one to inherit them,  
but I do not know just what value

to place on them.  
I would prefer you to advise me as to that.  
I know that I will not get what I was offered  
for them fifteen years ago as an agent for a  
very rich family who wished to put them in  
a New York home as a back ground.  
At the time - I had a splendid home and some  
family - now only myself.  
The child was a white haired woman from the  
time I can remember - and was I am for past fifty.  
She often told me of posing for the picture  
and that then the cost \$1,000.00.

There is no sense in my keeping them and I have  
been told so often by art critics that it is a  
shame to keep them hidden in a home.

Thanking you for anything you can do for me  
I am sincerely  
J. E. Barlow.